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ABSTRACT

One of three handbooks dealing with pottery traditions from around the world, this packet draws together information about historical, ethnographic, and pottery traditions of two contrasting cultures, the Ashanti of Ghana and the Hausa of Nigeria. The first of two major sections focuses on Ghana. Background information includes subsections on Ghana's topography, climate, economy, and people; the history of the Ashanti; the Ashanti Union of Akan States; and the anti-slavery movement. Subsequent subsections focus on techniques of manufacturing Ashanti pottery, including clays used and types of implements, steps involved in making the pots, uses of decorated ware, firing sequence used, heat resistance, and characteristics of Ashanti blackware. A typology is followed by an examination of religion and taboos surrounding Ashanti pottery. The second major section focuses on Nigeria, with similar coverage of topography, climate, economy, people, and history of the Hausa. An examination of Hausa pottery includes a discussion of clays and implements, making the pots, burnishing and decoration, firing sequence, and typology. Representational art and proverbs and West African recipes are followed by a list of resources, including African and general films, filmstrips, useful addresses, publications, and an illustrated list of pottery described in the handbook. The document concludes with student worksheets which demonstrate techniques and ideas for working with clay. (LH)

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Pottery Cultures

ASHANTI & HAUSA POTTERY

A Handbook

SO 015 940

ETHNOGRAPHIC RESOURCES
FOR ART EDUCATION

Pottery Cultures

ASHANTI & HAUSA POTTERY

A Handbook

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1981

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ASHANTI & HAUSA POTTERY

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PREFACE

This pack entitled 'Ashanti and Hausa Pottery' is the product of the Ethnographic Resources for Art Education project and one of three dealing with pottery traditions from around the world. The other two are 'Pottery from Peru' and 'Pakistani Pottery'. Each pack (which may be used independently) draws together information about historical, eyhnographic and pottery traditions of a particular culture or, as in this case, of two contrasting cultures. This pack contains a handbook, notes on techniques of manufacture and a separate group of worksheets for junior use (labelled A) and the more advanced (labelled B). There are available as an optional extra a set of thirty slides of pottery described in the book.

The intention of the programme is to present in a readily accessible form ceramic traditions, techniques and achievements from a variety of cultures. We hope that an introduction to these pottery cultures will both provide interest to your ceramics programme and suggest some alternative ways of using clay. We also hope that it will contibute to the fostering of a multi-cultural approach to the visual arts and crafts because we firmly believe that familiarity with other traditions enriches the potential for innovation in artistic as well as cultural terms within our society.

We hope you will find this pack sufficiently flexible to satisfy your own particular needs. We would be most appreciative of any comment you might make about the pack's reception and in particular any suggestions for improvement.

Nick Stanley

for
Ethnographic Resources for Art Education.

ACKNOWLEDGEMENTS

Acknowledgement is made to the following museums & collections for permission to print photographs & slides of the following (catalogue numbers given):

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We are greatly indebted to all the staff of the Dept.of Ethnography in the British Museum and the Royal Scottish Museum,and at their stores,for their kindness and assistance during the research for this pack,and for giving us access to all the study facilities available.In particular we should like to thank Mrs.Dale Idiens of the Royal Scottish Museum,and Mr.Daniel Barrett of the Museum of Mankind Students Room for their advice and assistance.

Most of all we are grateful to Mrs.Marion Johnson of the Centre for West African Studies in the University of Birmingham for her assistance and advice while research for this pack was in progress, and for allowing us to reproduce her slides of Ashanti potters at work.

We would also like to thank Mr.Alan Leary of Marsh Hill Secondary School,Birmingham,who has provided us with advice at all stages of preparation of this pack,and for permission to reproduce his series of photographs and drawings of Hausa potters at work.

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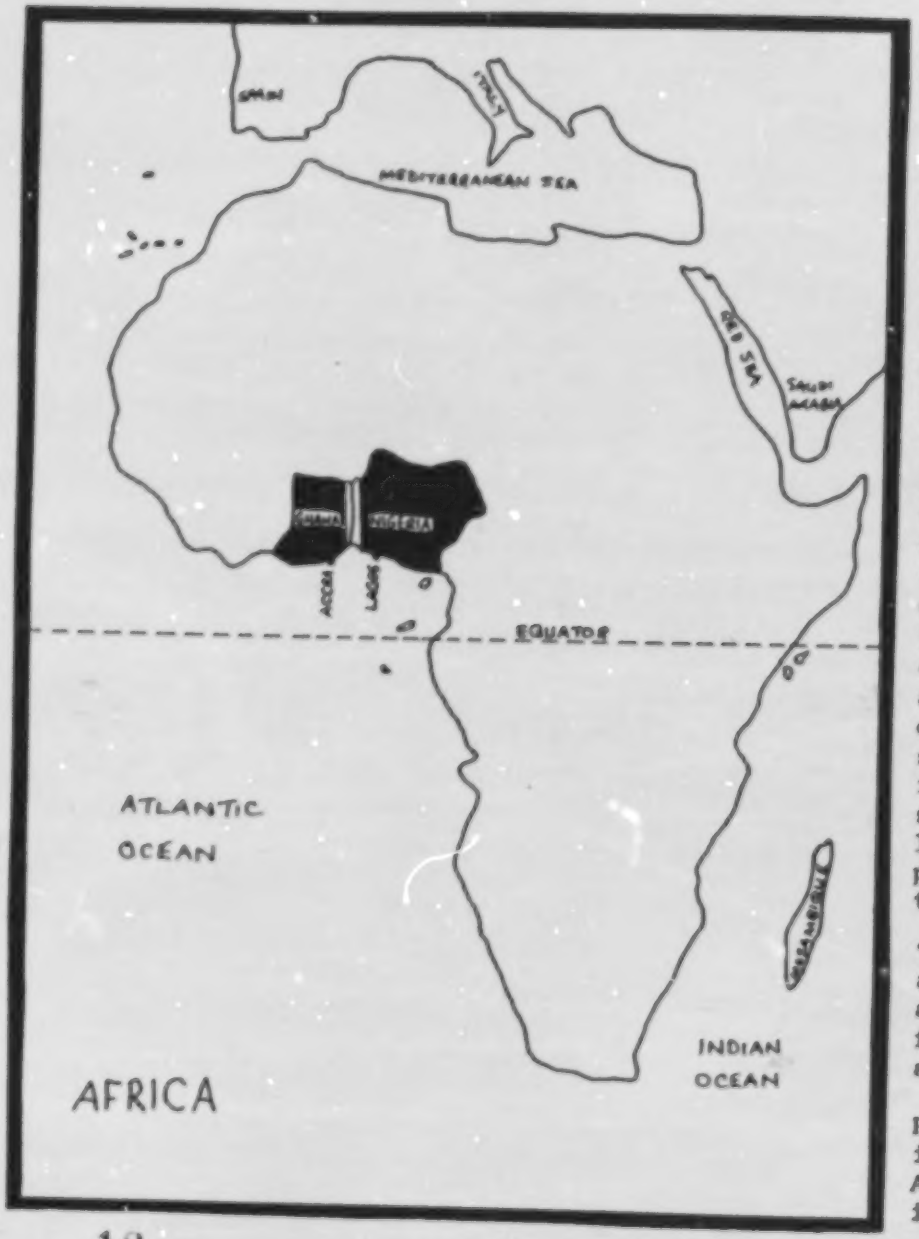
CONTENTS

The Living Arts of Africa....1

GHANA: Topography,climate,economy,people...3
A Short History of Ashanti.....5
The Ashanti Union of Akan States....6
The Anti-Slavery Movement.....7
Ashanti Pottery.....8
Clays and Implements.....9
Making the Pots.....9
Decorated Ware.....12
Ashanti Firing Sequence.....13
Heat Resistance.....14
Ashanti Blackware.....14
Typology.....15
Religion and Taboos.....18

NIGERIA: Topography,climate,economy,people...19
A Short History of Hausa.....20
Hausa Pottery.....22
Clays and Implements.....22
Making the Pots.....23
Burnishing and Decoration.....25
Hausa Firing Sequence.....26
Typology.....29
Representative Art and Proverbs.....33

West African Recipes.....34
Further Information.....39
Slide Cards.....44



THE LIVING ART OF AFRICA

In Africa art has always been a part of life.There is a pattern of art which is woven so tightly together that the art of woodcarving cannot be separated from the arts of pottery,weaving or metalwork.And all these arts - things that we can see and touch - are closely associated with the music and storytelling,poetry and dance of the people.

The arts of West Africa reach back far into the past.The artists and craftsmen over the millenia belonged to many different tribes and groups,with their own customs,languages and beliefs,and their own forms of art.Their art is the outward visible symbol of their culture and civilisation.It also serves as a record of their history and traditions Written language did not become widespread in West Africa until late in the 16th century,and their histories and ancient wisdom,passed down by word of mouth,were recorded in the artist's language of pictures and symbols.Royal arts,which only kings might use,could tell of the deeds and actions of kings;simple everyday things could carry messages - the amount of decoration on the symbolic spear of a messenger to the king indicated precisely what his office and degree of status was;the decoration on a calabash indicated love or war,depending on the kind of music being played;and the patterns dyed onto a cloth could teach useful lessons in living.

The land itself gave,and still gives,the African artist a rich choice of materials - wood,raffia and other fibres,leaves,bark and vegetable dyes from the forests;hide,bone and ivory from the animals;and clay,iron and gold from the earth.

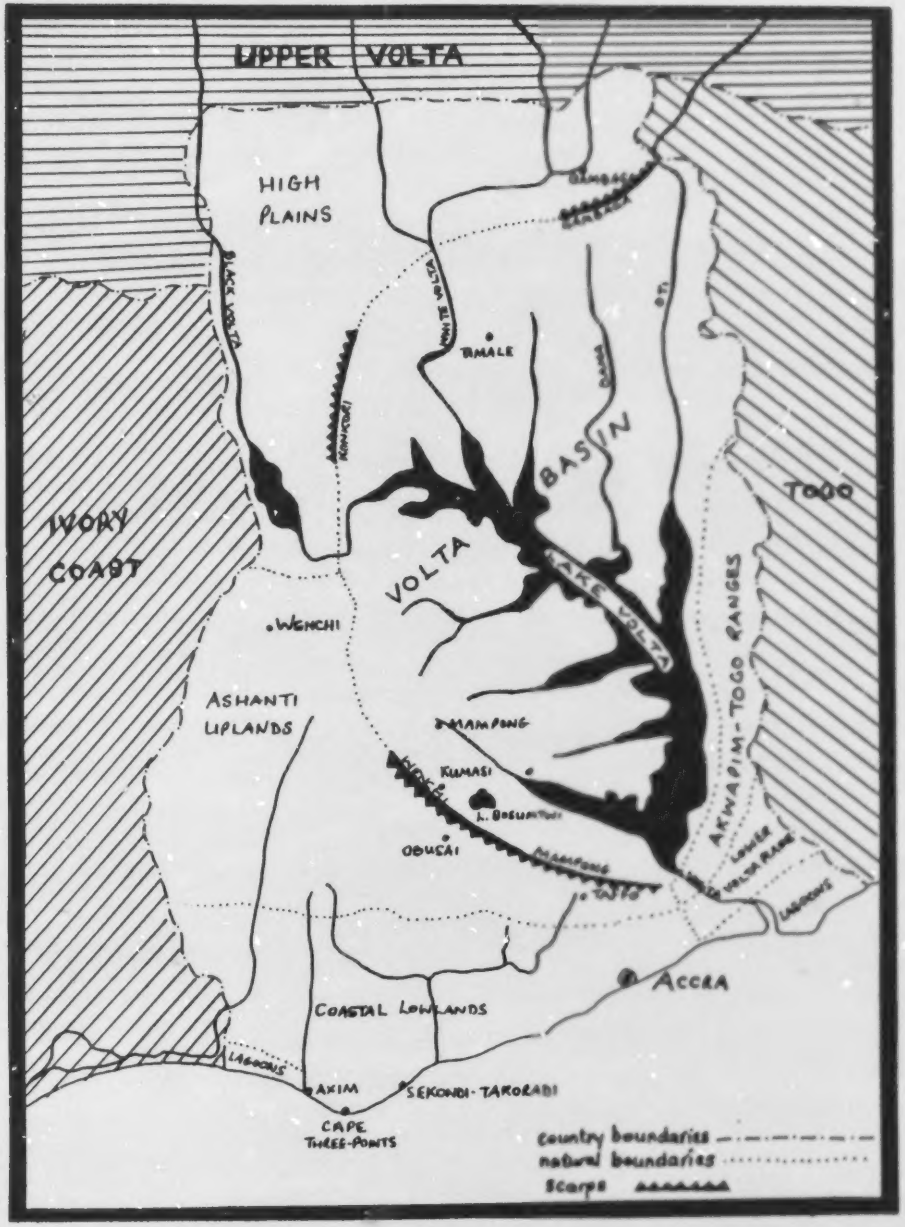
Pottery has long occupied an outstanding position in the traditional cultures of the people of Africa.An estimate of its true role must take into consideration the level of these cultures

which are essentially simple and connected with a subsistence economy.In the majority of cases pottery in Africa is made to be used,but despite its great utility value it is still an art - there is more to art than the attainment of magnificent pieces of excellence.The variety of uses to which fired clay is adapted in Africa is considerable.They include ritual objects for ceremonial uses,molds for beads and bracelets, pipes and pipe bowls,sinkers for fishing nets, tuyeres for use in the furnaces of smiths,spindle whorls,drums,whistles and children's dolls and toy animals.Its most important use however,is for vessels - pots for cooking and jars for water.

Enamel and plastic have become more common,and are,in fact,more efficient for some purposes. Despite this it is probable that more traditional pots than ever are being made,given the increase in population.They are still very cheap,they are much more beautiful than the enamel and plastic vessels,and they are excellently adapted,through long trial and error,to the indigenous cooking methods and other purposes for which they are used.

Art is the manifestation of the undying soul of a people.It can be seen in their great works and in their day-to-day utensils,the cloth they weave, and the ornaments they wear.The arts of Africa should be viewed as what they really are - living and continuous processes of the people.

GHANA



AREA:	237,873 km2
POPULATION:	9,333,000
CHIEF EXPORTS:	Cocoa 47%
	Timber 18%
	Gold 10%
	Diamonds
	Manganese
	Bauxite
CHIEF TOWNS:	ACCRA
	Kumasi
	Secondi-Takoradi

TOPOGRAPHY

Most of the central part of Ghana consists of an extensive basin, which is sometimes known as the Volta Basin. This area is, for the most part, low lying but, except on the east, the underlying sandstones are tilted slightly upwards near the edge of the basin, like the rim of a saucer, to form the massive scarps of Gambaga, Wenchi, Konkori and Mampong. These scarps overlook plateaus of the Ashanti in the south-west. To the south and east of the Volta Basin, a series of uplands runs in a generally northerly direction from the Akwapim Hills and the Togoland mountains.

The coastal plain which lies south of the Ashanti plateau is narrow, and to the east of Accra lie lagoons and coastal swamps. The nature of the coast itself varies greatly along its length. West of Axim and east of Accra we find sandy bars backed by lagoons, while between these two cities the coast is bolder, with many headlands on which were fouded former trading forts such as Emlina.

CLIMATE

North of the Afram dam, Ghana experiences a tropical climate. The rains last from April to September, with July and August the wettest months. No rain falls from around October to February. The Harmattan, a dry wind from the Sahara, blows strongly during the dry season. The Ashanti plateau has a very short dry season however - about one month around Kumasi - and it also experiences the 'double maximum' distribution of rainfall. Rainfall is high in the south-west, since the monsoon blows against the coast, but to the east of the Cape Three Points lies a region remarkable for its low rainfall. Temperatures are hot and the humidity is high. It is cooler in the forested area around the Ashanti capital of Kumasi, but to the north it remains dry and hot even at night. When the Harmattan blows dry, dusty air from the Sahara in the early weeks of the year, there is a sudden drop in humidity which cracks wood, leather and even the lips.

ECONOMY

The variations in topography and climate are reflected in the economy. The north is almost a completely subsistence economy. Crops such as millet, maize and corn are grown as these can survive the severe dry seasons, and livestock is kept. In the more temperate south, root and tree crops are cultivated, as well as such cash crops as cocoa, kola, coffee and palm oil, which bring money into the area. The southern area also has a thriving fish industry and is an important mineral producer and exporter.

PEOPLE

The people of Ghana are generally of negroid stock and only in the north are hamitic strains introduced by inter-marriage with the nomadic Fulani. The original movement of people into Ghana appears to have been mainly from the north, although the Ga of Accra and the Ewe peoples of the Volta region originate from the east. Akan tribes predominate in the south-west, the Fanti on the coast, and the Ashanti and their sub-groups in the forest area. The Ashanti are largely responsible for much of the traditional character of modern Ghana, for at the height of their power they controlled all the land from the coast to northern Ghana. Their heartland, however, has always been around Kumasi, a region of rich soils, forest produce and minerals.

A SHORT HISTORY OF ASHANTI

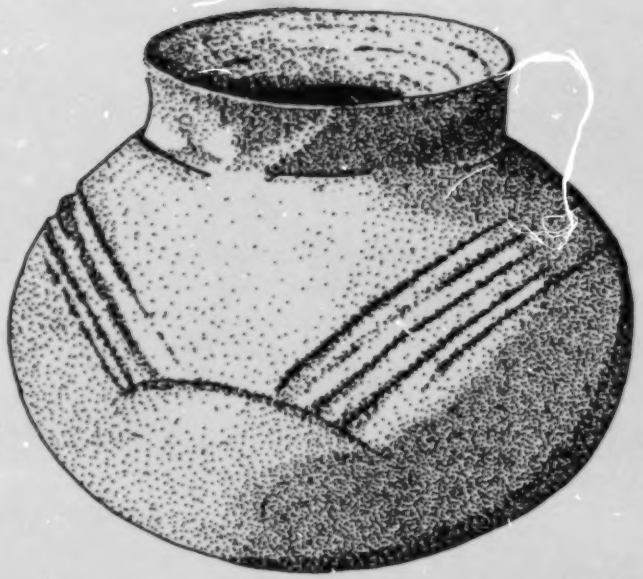
The forests and coastlands of Ghana were thinly populated until the twelfth century.At this time pressure on the land was beginning to force the people of the savanna belt of West Africa to exploit the potential of the forests.Different groups of people began to enter the country from the east and the north.

Throughout this period the region looked to the north for contacts further afield.Two major trade routes linked the country with western Sudan - one from the central forest to Timbuktu and one from Tamale to Hausaland in what is now modern Nigeria.

By the time the Portuguese had arrived on the Gold Coast in the fifteenth century,the peoples of the interior were already organised into powerful kingdoms.The Ga kingdom (established in the sixteenth century) had its capital at Accra about 18 km from the coast.Further inland the Ewe people were divided into a large number of autonomous states ruled by chiefs and elders.

The rise of the Ashanti was closely connected with the European demand for slaves.Ironically it was to be this same slave trade that would cause the Ashanti downfall as their rapid expansion brought them into conflict with European powers.

The Ashanti were the last and most powerful of the Akan speaking states to be created in the forests north of the Gold Coast.The early Akan states were created on the north edge of the forests,in open country close to the Black Volta,but by the fourteenth century some immigrants had settled in the coastal districts.These coastal and southern forest states tended to be smaller and less powerful than those of the north.



Water pitcher.Ashanti.

THE ASHANTI UNION OF AKAN STATES

The most powerful of the forest states,Denkara, forced most other central forest Akan groups to pay tribute.Some lesser groups began to allay themselves under the leadership of another,which became the state of Kumasi,in order to resist the advance of another group of Akans,the Doma.

By the end of the seventeenth century and early eighteenth century this alliance had succeeded in defeating the Doma,and its chief Osei Tutu turned his attention to the overthrow of the Denkara.This required the forging of even stronger links within the union of Akan states.According to tradition,at a great meeting of chiefs,Osei Tutu's chief priest Anokye caused a stool of gold to settle on the knees of Osei Tutu.This was said to symbolise the united spirit of all the Akan states,and their chiefs swore to defend it.Thus they acquired dual allegiances,to the individual state chiefs and their stools,and to the occupant of the Kumasi stool.He,as the guardian of the Golden Stool,was recognised as the leader of the Ashanti nation.

The growth of the Ashanti continued,until during 1800-24 they invaded and sought to control the Fante coastal states (also Akan in origin)where the European trading forts were built.(By this time Hausa people were so numerous in Kumasi as traders and as 'mallams',or scribes,that in 1807 they raised a military cintingent and took part in an Ashanti invasion of Fante territory.)

The Ashanti Union had developed into a vast organisation for slave trading and raid ing.The defeat of the Denkara had brought the Ashanti into contact with the demand for gold and slaves created by European traders of the Gold Coast.The conquest of peoples between Ashanti and the sea was largely inspired by the desire to trade in these commodities without the interference of middlemen.It also secured guns and ammunition to use in northern conquests to provide more slaves and gold for sale to the Europeans,and provided protected markets where

Ashanti traders could hold a virtual monopoly in European imports.

To a great extent this blind expansion of Ashanti was dangerous to the integrity of the Union,since tributary states did not aleays share the feeling of national unity.Their allegiance could only be guaranteed as long as Ashanti power remained in the ascendent.

THE ANTI-SLAVERY MOVEMENT

By 1850 relations between the Ashanti and the coastal states was in rapid decline.The growth of British influence in the Gold Coast frustrated Ashanti ambitions.It was still possible to import arms through Dutch ports,but it was impossible to export slaves through thr Gold Coast.An act abolishing the slave trade had become law in Britain in 1808 and by 1820 the French,Spanish and Portuguese had followed suit.

Two main factors led directly to the passing of the act.One was purely economic.Slave-owners were responsible for the housing,feeding,clothing and welfare of theri slaves and their families.Employers had only to pay a wage which they themselves could set.Therefore the abolition of slavery was economically advantageous to employers as it provided a large,cheap labour force.

A second factor was the resistance by the slave population to their situation.Escaped slaves and those who were not yet enslaved but whose freedom was threatened,formed themselves into groups living in the countryside."Raiders" from these groups would attack settlements,burning the properties and killing the inhabitants.These two factors,together with the minor factor of humanitarian sentiment against the institution of slavery,resulted in a shrinking market for slaves.

In 1863,upon the excuse that the British Governor had refused to return to Kumasi some refugees from Ashanti justice,the Ashanti invaded the British 'Protectorate' on the Gold Coast.When this invasion met with no serious opposition British prestige on the Gold Coast slumped.The coastal peoples no longer believed in Britain's power to defend them,and legitimate trade came to a standstill as the undefeated Ashanti armies began to raid with impunity.

The British Government were surprised to find that their involvement in West Africa had gone so deep. The general feeling was that Britain had drifted

into more obligations in West Africa than could be justified in terms of supposedly primarily commercial interests.A select committee of the Commons (1865) recommended that Britain should abandon all settlements except Sierra Leone.The British Government was to refuse to extend rule or protection further,and Africans already under rule or protection were to prepare for self-government.

British views were to change dramatically with the Dutch decision to quit the Gold Coast for good,and negotiations were commenced for the take over of their forts.By 1872 the transfer was complete.

By 1874 the British realised that the Ashanti had to be dealt with by military force.The defeated Ashanti renounced all claims of suzerainity over Denkara,Assim,Akim,Adansi and Elmina.In addition they had to promise that the road to Kumasi would be kept fully open to trade,that they would abolish human sacrifice,and pay an indemnity of 50,000 ounces of gold.(Even today a ton of ore yields only about one ounce of gold.)

ASHANTI POTTERY

Potters in Ashanti are generally women, although there is no taboo to prevent a man from practising this trade.

There is a tradition that the first woman potter, at the village of Taffo, an important pottery centre, was called Osra Abogyo and that she learned her art from Odomankoma, the creator. There are songs sung in her honour.

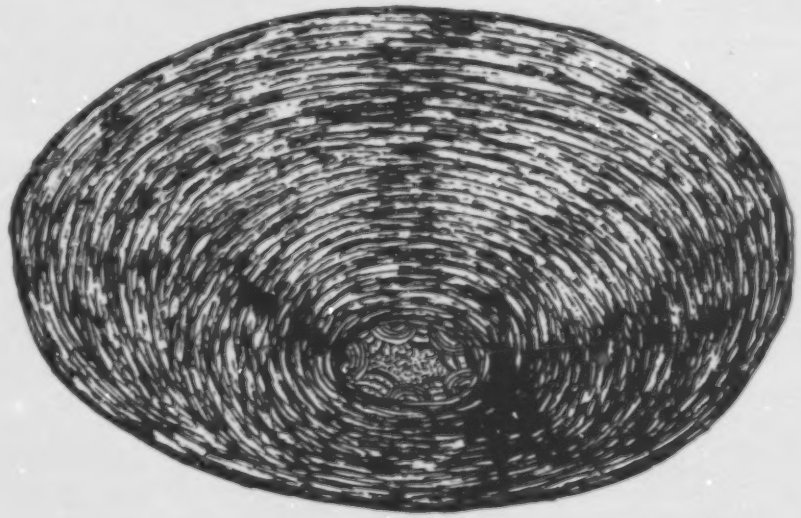
In general men make pottery only where pots or pipes represent anthropomorphic or zoomorphic forms. Women are forbidden to make these for various reasons. There is a story of a certain woman potter, Denta, who became barren as a result of having modelled 'figur pots'. It is also said by men that such forms are more complicated and require greater skill. A possible alternative reason why women are the chief makers of pots is that in former times pots were invariably bartered in exchange for food, and were never sold for gold dust or other currency. Thus it was not worth the while of the men to make them.

Pottery is an heredity craft, handed down from mother to daughter. Until recent years whole families of girls became potters, learning the art from childhood. Girls learn pottery from observation and some actual teaching. As toddlers girls are given bits of clay to play with while their mothers and female relatives make pots. Between the ages of six to ten they begin to assist with the beating and kneading of the clay. They learn to sprinkle water on heaps of clay brought from the pits, to keep them soaked and damp for beating. As they grow older the girls begin to make the different pots for themselves.

Younger potters do not decorate their pots with designs. Decoration is the prerogative of old and experienced potters. This is especially true in the case of 'proverb pots' and symbols used to decorate ritual vessels. 'Old' women (those past their menopause) make these. Possibly it is feared that inexperienced potters would put the wrong designs on the wrong pots, but it may also be that it is considered presumptuous for the young to make ritual pots.

In Ashanti pottery was never confined to a particular artisan class (as is the case in Hausaland). Nearly all the women are at some time engaged in pottery, including the famous old Queen Mother of Taffo who, with her entire family, was a potter.

Under the old Ashanti regime Taffo was one of a number of villages which were wholly engaged in making pots. Taffo pots are still exported as far as Accra.



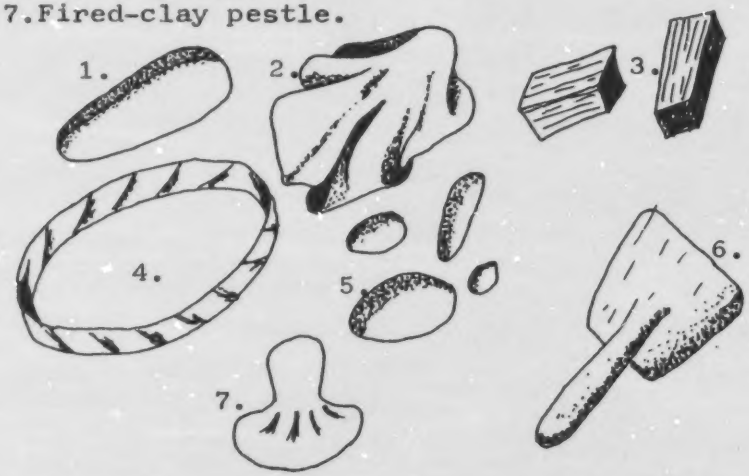
Pepper Grinding Dish. Blackware. Ashanti.

CLAYS USED IN ASHANTI

Clays used in Ashanti are of several colours - white,red,yellow,grey and brown.It is dug out with a hoe-like implement and the lumps of clay are broken up,usually by being pounded with a mortar. The mass of clay is softened by water and thoroughly worked with the hands until the required plasticity is reached. Pebbles,grit and other foreign substances are then removed.This kneading is doen on a board to keep it from contact with the ground.

IMPLEMENTS

1.Corn cobs from which the grains have been removed.
2.Piece of rag.
3.Small block of wood.
4.Strip of palm bent into a ring shape and used as a scraper.
5.Smooth pebbles used for polishing.
6.Wooden paddle.
7.Fired-clay pestle.

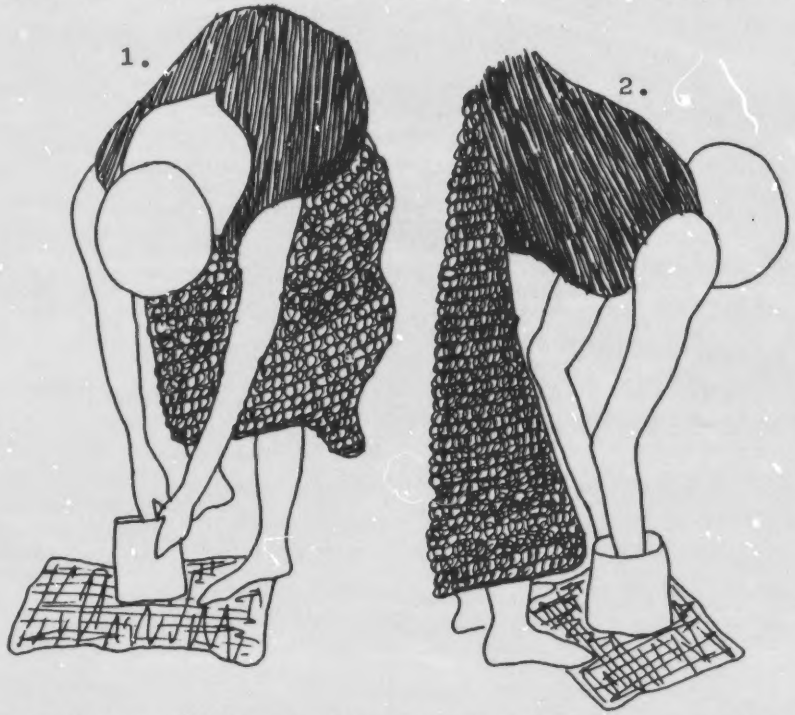


MAKING THE POTS

Ashanti potters make their pots in two halves and by walking backwards around the lump of clay.

Figures 1 - 2.

After the clay has been prepared it is formed into a spherical lump,placed on a piece of cloth on the ground and the hollowing-out process begins.



The lip and rim is formed by drawing up excess clay from the side walls.Every so often water is sprinkled onto the clay pot in order to keep it plastic.At this stage the top half may be decorated,after which it will be left to dry in the sun.

3.

4.

Figures 3 - 4

Meanwhile a top half that is dry and leather-hard is turned top to the ground, and the cloth is pulled off. A bamboo ring is used to carve away any excess clay, thinning the top edge of the wall.
The interior is smoothed and evened out with a damp rag.

Figures 5 & 6

Flat pancakes of clay are formed in the hands and attached to the pot bottom forming a dome shape.

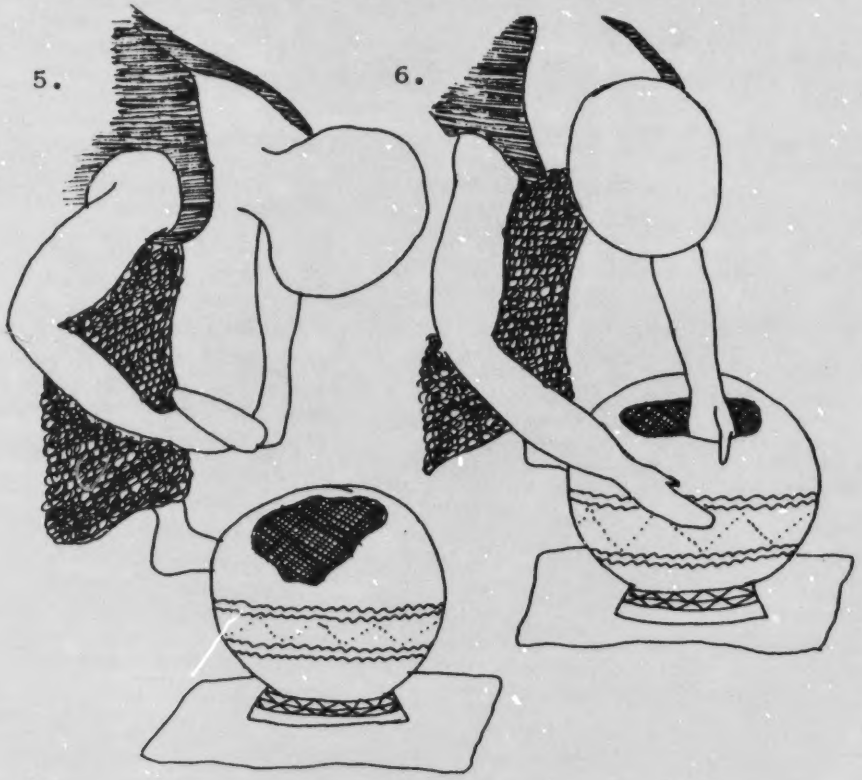
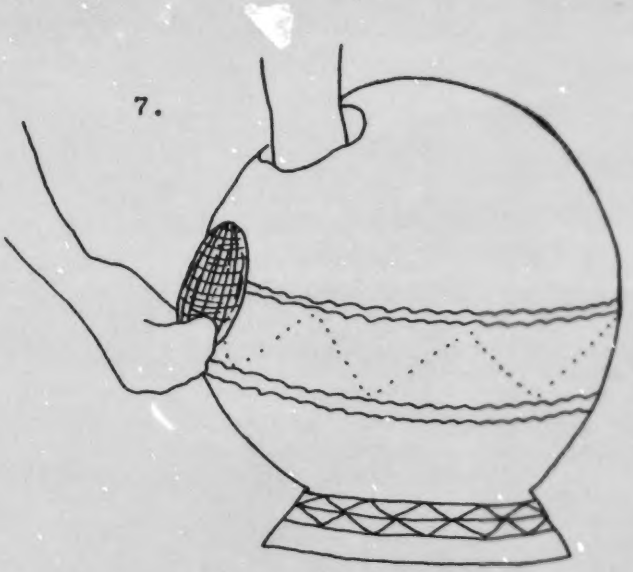


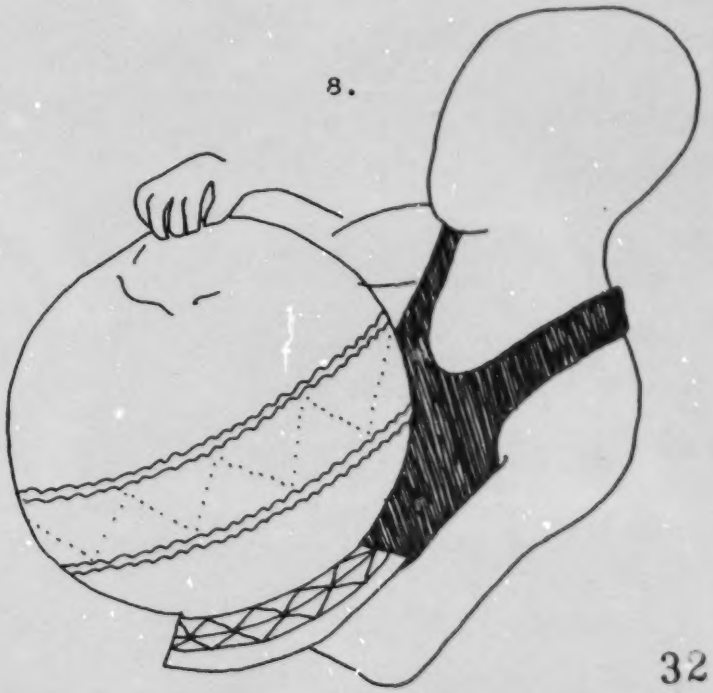
Figure 7

This operation continues until the pot is almost completely formed, leaving only a fist-sized hole. A corncob is used to smooth the outside while a hand exerts supporting pressure from the inside.

Figure 8

The remaining hole is covered over and worked flat.
A corncob is often used to make the final texture. On large pots a rougher exterior makes the pot easier to hold than a smooth, potentially slippery surface.





DECORATED WARE

Not all pots in Ashanti are decorated. The simplest cooking vessels and water pots are left unadorned, possibly with the exception of a few incised lines or circles on the outer surface of the pots. These are generally made in the family compound and are meant for daily use.

The simplest designs are worked using sharp sticks or dried corn cobs.

Less frequently used pots, especially those intended for ceremonial use at rituals associated with birth, marriage and death, and at religious or state ceremonials, are often decorated with complex incised designs, or with carefully modelled designs of birds or animals. These are incorporated into the pots while the clay is still plastic, before sun drying.

These elaborate pots are not always made by women. Should they incorporate a human figure or head, as in the case of the 'family pots' used at funeral ceremonies, they are generally made by men. Women are forbidden to form the human figure for religious reasons, since it is believed that to do so is to misuse their reproductive power, and causes sterility.

So called proverb pottery is generally made in the form of vessels, but is sometimes found as clay ornaments. These pieces are made by men or older women, past the menopause, either because of their seniority, or because of fears that younger women might mike mistakes. Such pots are total designs sometimes even the shape of the pot itself is symbolic of the proverb. It is thus very important that the correct proverb is put on the correct pot.

Proverb pot. Blackware. Ashanti.

ASHANTI FIRING SEQUENCE

Figure 1

A floor of sticks is laid on the firing area. Leather-hard pots are placed upon it, inverted, and the rest piled on them. Layers of sticks can be placed between pots. Sticks are also placed around the pile until all the pots are covered in.

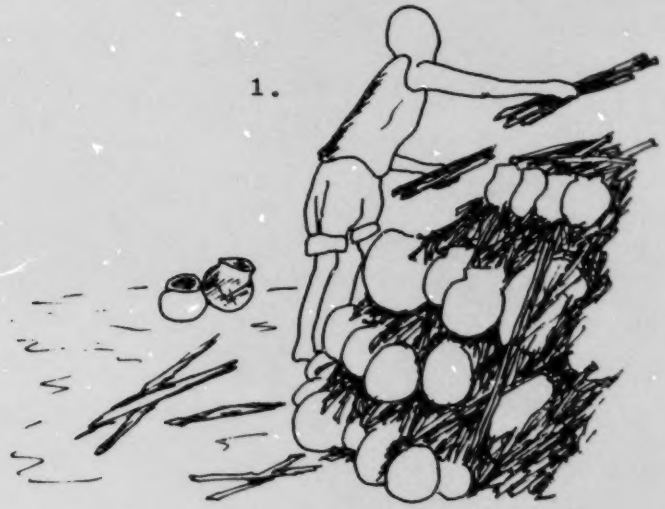
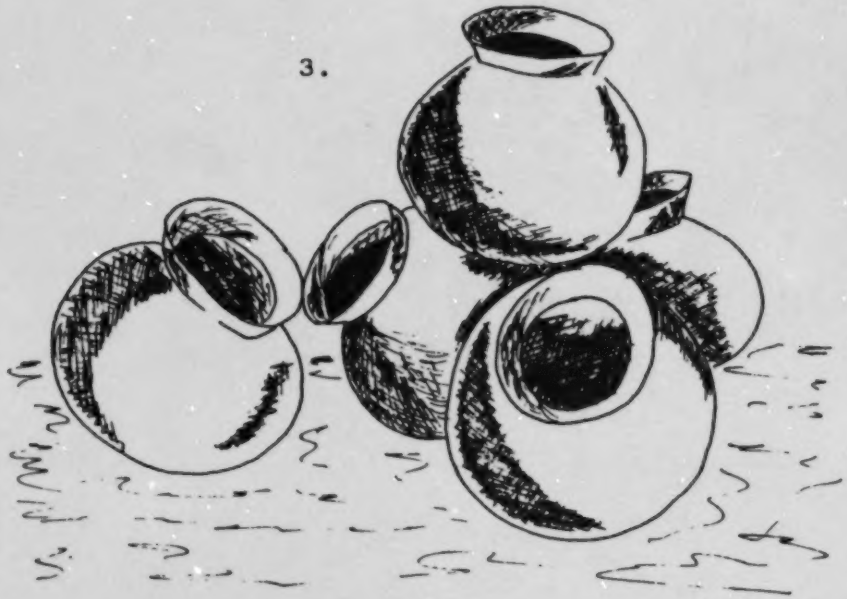


Figure 2

A 'lucky' girl is chosen to ignite the pile which is then left until it has burned out - this process takes about 40 minutes. At this stage all the pots are a dull brick-red colour, and are removed from the fire using long poles.

Figure 3: Finished pots.

Pots that are intended to remain red are allowed to cool, then they are coated with a red raddle, and polished with a smooth pebble.



HEAT RESISTANCE

Low temperature firing favours resistance to thermal shock.This flame-proof property has three causes:-

1.The 'body' consists of coarse grains embedded in a fine clay matrix.

2.The firing treatment ensures that the maximum porosity is obtained in the clay.

3.No glass phase has been developed,therefore no rigidity.The pot holds together by sintering.

SINTERING

Each clay particle is stuck to its neighbours by lenses (surfaces).The formation of these lenses is thought to be due to ionic migrations at the particle surfaces.Since the body is porous,and there is no glass bond,heat makes the particles expand into the pores without cracking the pot.

Potters also give their wares a smooth and almost impermeable polished surface,This besides improving the surface increases the strength of the pots by consolidation,compression and alignment of the surface particles.

ASHANTI BLACKWARE

Much traditional Ashanti pottery is black in colour and lightly burnished.This effect is achieved after the pots have been fired,using the following method.

The pots are removed from the pile of wood ash while still red hot,and instead of being placed on the ground to cool,they are deposited on a pile of dry vegetable matter.Groundnut leaves,wood shavings, dried grass or any other convenient material can be used.

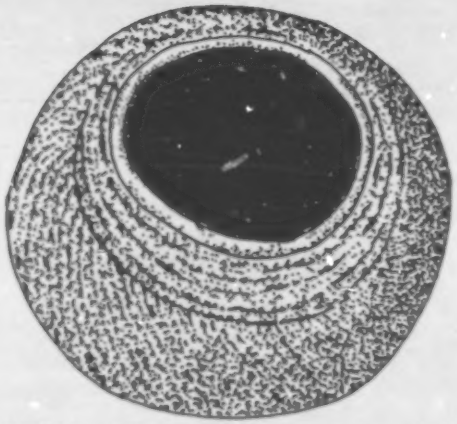
The pots are moved constantly about in this bed of leaves for about twenty minutes.The leaves become carbonised,and give off a dense black smoke.Care is taken to prevent the leaves from igniting by damping with water.The finely divided carbon and tarry matter produced in this way penetrates into the heated clay ware and leaves a deposit of carbon throughout it.

When the vessels are taken from the bed of leaves they can again be polished with smooth stones.

'Mogye mogye' (jawbone) vessel.
Blackware. Ashanti.

TYPOLOGY

1. Cooking pots (osene)
2. Soup pots (tasenaba)
3. Water pots (ahena)
   Used for carrying water from the stream.
4. Water jars (kuruwa)
   Often ornate,used for holding drinking water.
5. Palm wine pots (akotokyiwa)
   Used witha woven lid.
6. Three steps pot.
7. Braziers.
   Made of baked earthware,with a hole in the top on which the cooking pot sits,hot coals are placed in another hole in the front.
8. Pepper grinding dish.
   Circular,shallow bowl,with inside ribbed with concentric circles.Used for grinding roots and peppers.
9. Mortars.
   For use with a pestle for pounding cassava etc.
10. Clay scoops.
11. Lamps.
    Various shapes,not always decorated.The simplest version is a traditional oil lamp,with a spout for one wick.A variation of this has three wicks and is also lidded.Occasionally two tier lamps are made.All lamps are generally made in black-ware.
12. Pipes.
    Those in anthropomorphic and zoomorphic forms are always made by men.Women make simple pipe bowls decorated with geometric designs.Pipes are often elaborate and have fanciful designs, incorporating birds,animals,fish,reptiles and even padlocks.Only the pipe bowls are made of clay,usually red coloured and with incised detail picked out in white.



Cooking Pot. Red fired. Ashanti.

13. Toys and clay ornaments.
    Often 'proverb pots'.Miniature water pots,used by little girls to practise carrying water on the head.
14. Pots for melting Shea butter (anane)
    Wheel shaped,with a hollow in the hub for melted butter.
15. Storage jars.
    Various sizes.They are often unbaked,but sun-dried for storin g dry goods.
16. Clay bead moulds.

Clay pipe bowl in form of a leopard. Ashanti.

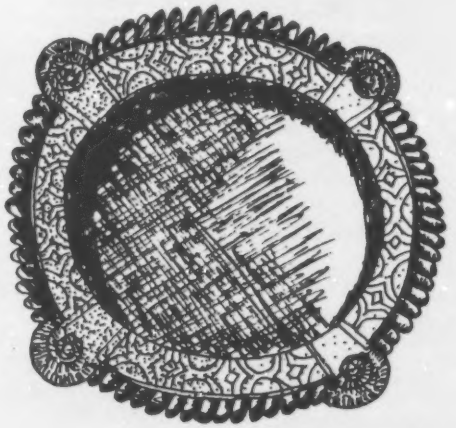
CEREMONIAL POTTERY

1. 'Mogye mogye' pot (jawbone pot)
   Used to contain the wine poured over the Golden Stool of Ashanti at Kumasi.

2. 'Adubiasi' pots (witches pot)
   Blackware. Funerary. Decorated with birds, snakes and cult objects.

3. Dishes, bowls etc.
   Used in ceremonials for washing, libations etc. Generally highly decorated blackware.

This pottery, mainly used in connection with Ashanti kingship and ritual, is now no longer made. Most of the examples shown were acquired by private collectors in the late 1920's and early 1930's.



Ceremonial bowl. Blackware. Ashanti.

FUNERAL POTTERY

1. Family Pot (Abusua Kuruwa)
   These pots generally have a lid or cover fashioned to represent the dead person. They are also ofteb striped in red, black and white. Makers of family pot for the kings of Ashanti were especially privileged. Before one of the royal family pots were made, gifts had to be presented to the potters otherwise they 'became ill'. On 'sora da' (day of rising), the sixth day after death, the blood relations of the deceased shave their heads. This hair is placed in the pot. At sundown the pot is set down at a part of the cemetery called 'asensie' (the place of pots).

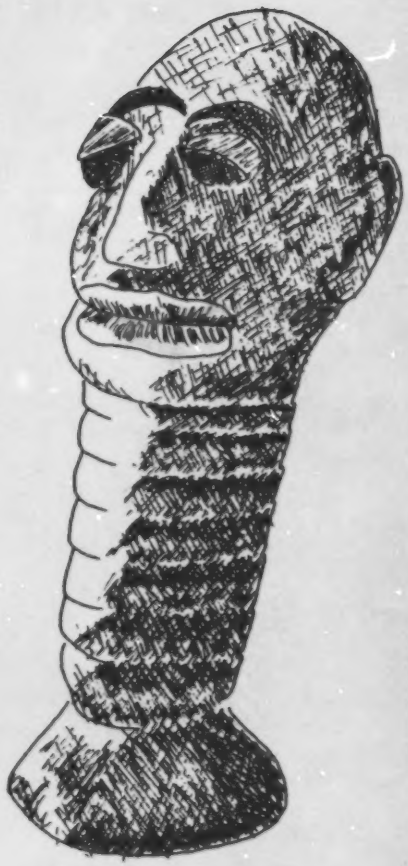
Family pot: 'Abusua Kuruwa'. Ashanti.

2. Widow/widowers Pot
On the day of burial the widow or widower takes this pot on his/her head,having placed in it three stones.In the case of a widow she also places in it the palm fibre streamers that she has worn as a sign of mourning,burnt Indian corn, prekese seeds,and a small parcel of emme and nunum leaves.At the burial place the pot bearer turns round so that the pot falls backwards off the head,breaking into fragments and scattering the three stones.The wife or husband then runs back to the town or village without looking back.

3. Sora Pots
Upon the death of an individual a 'sora' hut is built at the outskirts of the town.Under it is placed a new pestle and mortar,a strainer,three hearth stones,and a new pot and spoon.These are the 'sora pots'.This hut is demolished all but for one upright stick on the 'sora da',and on this are hung the palm fibre streamers worn by the women of the family during the funeral ceremony.A sheep is then killed infront of the 'sora hut' and wine poured out.At sundown the women take all the sora pots and utensils together with the remaining stick,to the place of pots.There the mortar is placed,the cooking stones set down with a cooking pot upon them, and the strainer on top.The 'family pot' is set beside them.

4. 'Ayowa' Pot
Used at funerals for washing the soul.

5. Burial Pots
Infants who die before eight days are buried in pots.



Funerary head. Ashanti.

RELIGION AND TABOOS

Unbaked pots must never leave the village.

Pots must never be counted before being baked.

To break a pot 'on a persons head' is thought possibly to cause his death.

Pots must not be made when Ashanti warriors are on campaign.

To break a pot intentionally is a serious offence and entails the sacrifice of a sheep on the spot where the pot was broken.

At Taffo neither water nor clay may be taken from Santan River on a Friday (Friday is a 'dies non' in Taffo:soil may not be tilled nor the chief travel).

Taboos on the non-breaking up of soil:

Certain days when clay may not be dug by potters, soil tilled or the dead buried,

1. On Fridays.
2. Tuesdays,when the king of Ashanti washed his ntoro.
3. During military campaigns until the armies return.

PROVERBS

The one who goes to the water is the one who breaks the water pot.

He who moulds your head like a water pot,it is he who can break you.

ETYMOLOGICAL NOTE

Potter = Kukunyonfo 'weaver of pots'
To make a pot = Nyon nkuku 'weave a pot'

Possibly pots were once made by plastering clay over a basket foundation,which would later be burned of during the firing process.

BROKEN POTS

When not too badly broken,pots are repaired using gum (enye) from certain trees.

Cracked pots are used for storing cotton,ground nuts etc.

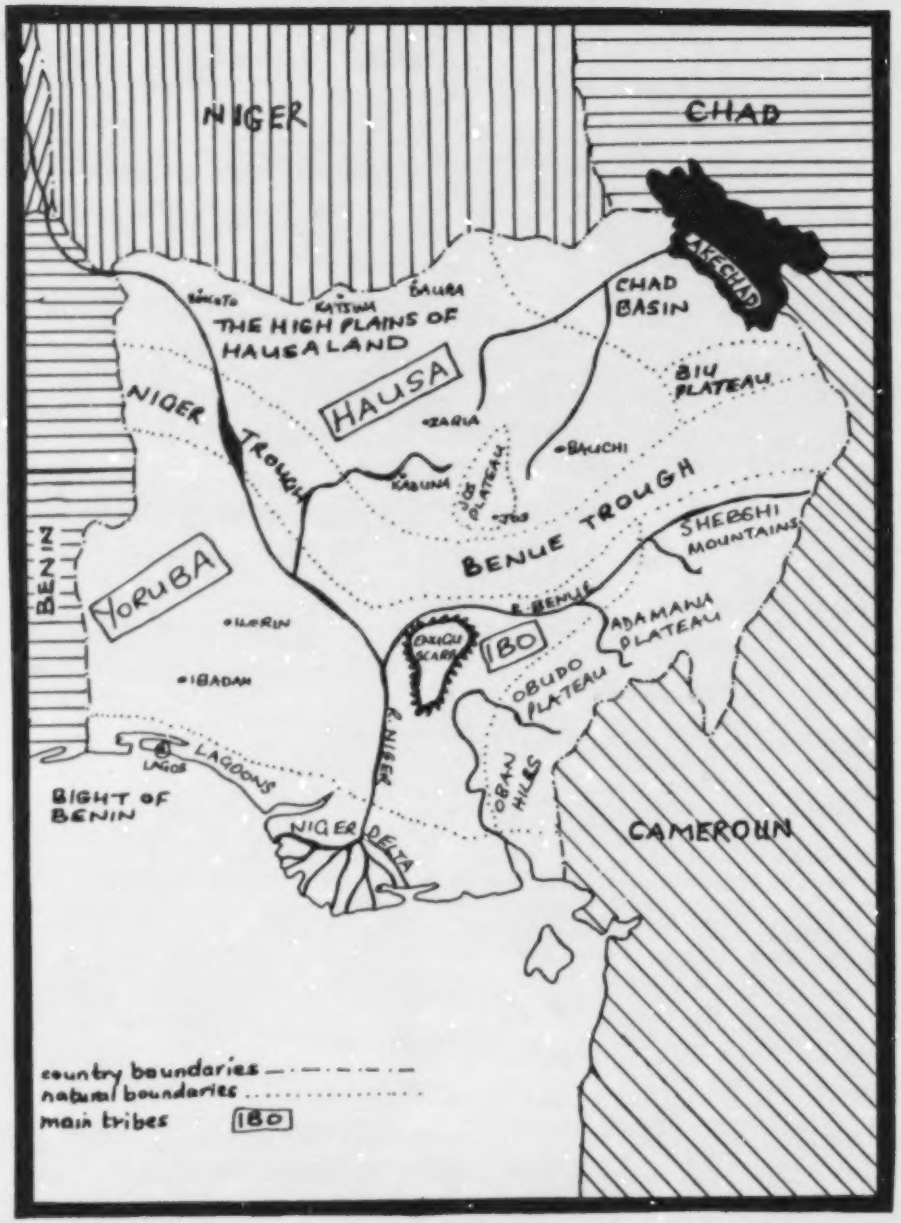
Fragments of pots (kyemfere) are used for roasting groundnuts,carrying live charcoal and refuse.

Rims of old pots are used as stands upon which to set other pots.

THE MARKET

Women take the pots to sell at the market in nets (atena) made of 'edowa' fibre.These they carry on their heads,so that several pots may be carried at one time.Even small children help in this task.

NIGERIA



AREA:	927,772 km2
POPULATION:	72,000,000
CHIEF EXPORTS:	Mineral Oil 90%
	Cocoa
	Tin
	Palm Kernels
	Rubber
	Groundnuts
	Timber
CHIEF TOWNS:	LAGOS
	Ibadan
	Kano
	Zaria

TOPOGRAPHY

The whole of the country is divided by the Niger and its tributary, the Benue, into three parts - the north, the south west, and the south east. In the north lie the extensive monotonous plateaus which are often referred to as "The High Plains of Hausaland". These plateaus are not of uniform height, but have the form of a series of high steps across which rivers meander through deep valleys. These valleys have steep sides, 30km or more in height, but very flat floors, often as wide as two miles.

The High Plains of Hausaland also fall away in height towards the Chad Basin in the north east, an area of sedementary rocks with Lake Chad, (average depth only 3m), occupying the lower parts.

In the south west lie the lower plateaus of Yoruba country running in a broad zone from the Dahomey border eastwards towards the Niger. On the coast fresh water swamps face a long lagoon which

stretches from Dahomey to the Niger Delta.The lagoon is separated from the sea by a sand bar which is pierced only at Lagos.The extensive Niger Delta is intersected by a maze of muddy creeks fringed with brakish swamps,with only occasional patches of drier ground.Navigation is hindered by shallow water and shifting sandbanks.

The low lying central area is a network of lagoons and rivers of the Niger Delta,while an almost unbroken line of sandy beaches fringe the coast. Between the creeks and mangrove swamps runs an intricate system of inland waterways.Further inland the country rises in hills and valleys covered with luxuriant vegetation,a fairly productive area where forest trees,oil palms,rubber and cocoa grow.Approximately 160km inland the forest gives way to savanna parkland,and the land rises to an average of 700km. with the high mountains in the central Jos plateau and the Cameroun highlands of the east.Further north,savanna changes into the Sahelian plains - an area which suffered greatly from drought in the early 1970's.

CLIMATE

In such a country as Nigeria,extending over ten degrees of latitude,there are considerable variations of climate,and,in fact,almost every type of major West African climate is represented there,from the equatorial in the south to semi-desert in the north-east.In the south there is no real period of drought since a weak monsoon blows onshore even during the dry season,while the 'double maximum' of rainfall,typical of the equatorial type of climate is generally experienced. Farther north,the rainy season gets shorter and the total amount of rainfall less.One of the chief effects of the change in climate with oncreasing distance from the equator is the gradual change in vegetation from the mangrove swamps and rain forest of the south,through the savanna of the middle zone to the thorn forest and scrub of the north.

Another important point is the greater temperature range experienced in the north as compared with the south.The highest temperatures experienced in Nigeria are those recorded in the north during the dry season,just before the rains come,when the combination of high temperatures and high humidity make the weather extremely uncomfortable.

ECONOMY

Mainly because of its oil exports,Nigeria is richer than Ghana per capita.But because of the great diversities in terrain and in climate, northern Nigeria exists at subsistence level, while the south is able to produce valuable cash crops,as well as benefitting from the export industries.But despite the fact that Nigeria is the most populous and oil-rich of African nations, the expansion of population in the cities and the mushrooming business enterprises are not matched by any comparable growth in basic facilities.

PEOPLE

The vast Nigerian population encompasses approximately 250 ethnic groups,but there are three which are numerically stronger than the others - the Hausa of the north,and the Ibo of the south east and the Yoruba of the south west.

A SHORT HISTORY OF HAUSA

Almost all people today who speak Hausa as their sole or main language may claim to be Hausa.But by tradition,the Hausa proper belonged to certain states,although over the years other states and communities have adapted Hausa custom and dress and Hausa political organisations and laws.

The Hausa kingdoms owe their origins to the movement and settlement of a number of agricultural and pastoral peoples,and their history is associated with the early development of walled cities,and of metalworking and manufacturing techniques.Hausa

myth suggests that a pastoral people, the Zaghawa, invaded the region in about the tenth century, introducing a new religion, possibly introducing the horse and bringing well-sinking techniques. The Zaghawa imposed their rule on the agricultural peoples they had conquered and founded the Habe dynasties, creating a serf caste ane a noble caste. The capitals of these states were centres of trade, industry and military force. Thus there is a tradition that Kano was founded by iron-workers, Zaria was the chief slave market and the chief slave catcher. Katsina and Kano both became great markets with important trans-Saharan connections, and, for a time, the former city was renowned as a centre of learning.

Islam reached Kano from Mali in the fourteenth century, was introduced into Zaris in 1456, and was followed by the creation there, under Dakwa Turunku, of a powerful state. His daughter, Amina, founded the Habe city of Zaria to the west of the present city., at an excellent defensive site.

Fulani pastoralists had entered Hausaland as early as the thirteenth century. Many of them settled among the Hausa and intermarried, eventually becoming Muslims. These settled Fulani were divided into clans of widely diverse locations. One clan, resident in Gobir, produced a religious leader, Usuman dan Fodio, who preached religious reform and opposition to the paganism still widely practised, especially by the rulers of Gobir. Religious wars broke out in 1804 and the Fulani forces defeated the forces of Gobir, conquered Zaria and Kano by the following year, and also conquered all the associated states and neighbouring territories. Each new Emirate thus created had a degree of independence, but all recognised the supreme authority of dan Fodio and his descendants, who ruled from their new capital of Sokoto. The Habe dynasties were replaced by the Fulani dynasties and throughout Hausaland Islam became the official religion. The pastoral camp of Sokoto became no longer a dry season headquarters, but the capital of a large river based agricultural population, and of a vast empire to the east and south.

Finally, British and French conquests in West Africa in the nineteenth century separated the northern-most Hausa settlements in the present Republic of Niger from the greater part of Hausaland in northern Nigeria, and Sokoto lost much of its former importance to the growing commercial centre of Kano and the northern Nigerian colonial capital of Kaduna.

Hausa women filling pitchers from a well.

HAUSA POTTERY

Most Hausa pottery is made by men.Women do make pots within the family compound,but these are restricted to articles for domestic use,and toys such as little clay dolls and stools made in Katsina.

As in the rest of Nigeria,pottery making in Hausaland is concentrated where the clay is especially good.The majority of Hausa pottery comes from Sokoto,Katsina,Zaria and Kano,but settled or seasonal Hausa potters are found in most parts of Western Nigeria,and their work follows traditional Hausa lines.

Seasonal potters work at their craft during the dry season and revert to farming when it is wet.

Most potters in Hausaland learn their craft as children,and work tremendously fast.

Women,working in the compound,generally play a secondary role to the men,burnishing the finished, sun-baked pots,and helping to carry the pots to the firing place.Their position is unusual in Nigeria,where it is the women who generally make the pottery,and this seems to be due to the customs regarding the position of Muslim women vis-a-vis their husbands and the home.Often,however,they are employed in the painting and decoration of the pots,and in the making of childrens toys.

In common with pottery elsewhere in West Africa, Hausa pottery is always made without a wheel,open fired at a very low temperature,and never glazed.

Their pottery is characterized by the absence of handles,except in the case of ewers,flasks and water coolers.In general,their pottery lacks the individual touch,especially in the case of their larger vessels,which are more handsome than beautiful,although all Hausa pottery is strongly and smoothly made.

Some Hausa work shows the Arabic influence one would expect from a Muslim trading people,this is particularly true of the rare decorated pieces of pottery made for brides.

The Muslim way of life does have a considerable influence on the types of pottery made and used in Hausaland.As a literate people there is a need for ceramic inkwells,for example.'Ritual' pottery, too,is confined in Hausalnd,to ewers used at Muslim ritual ablutions.

Occasionally,pottery forms from elsewhere in Nigeria are imitated by Hausa craftsmen,although they have no real application to a Muslim life. In particular,these can be seen in the case of the multiple mouthed ceremonial beer vessels,used throughout Nigeria.Among the Hausa these are made with the mouths closed,and serve a purely ornamental purpose,as water vessels,Muslims being forbidded to drink alcohol.

CLAYS USED IN HAUSA

Local clay is dug,dried in the sun,broken in pieces, and then put in a pot with water to slake.On the following day it is turned out and mixed with grit to the required consistency.In general,no more clay is dug out at any one time than enough to produce a day's output of pots.

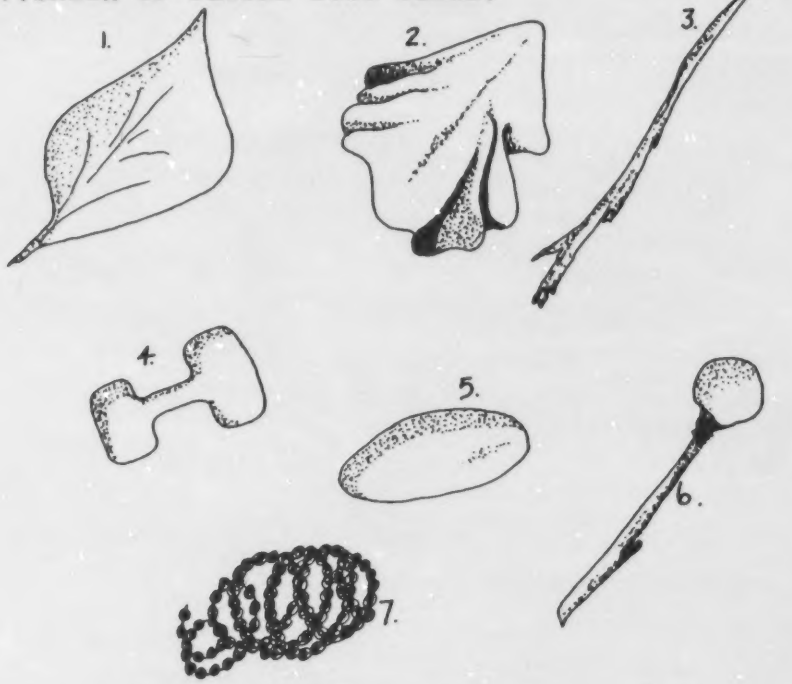
The 'body' used is an approximately half and half mixture of strong sticky clay with a gritty material containing grains up to 4 to 5 mm. across.For the tempering material sand is sometimes used,but for the strongest wares,a grit is made by roasting clay and pounding it to the required consistency, or doing the same with broken pottery.In granite areas,decomposed rock-gravel is used.This contains a mixture of laterite and weathered granite,and occurs on the surface as a dusty powder with some larger particles sizing up to 3mm.Before use this material is sieved with a mesh screen.

The quantity of tempering material is neither weighed nor measured. Potters judge from experience just how much to add, and are guided by the colour of the resulting clay body..

The practical advantage of pottery made from this kind of mixture is that wares can be used over the fire for boiling or cooking, without cracking. This is probably due to the clay mixture or 'body' used, and partly to the method of firing.

IMPLEMENTS

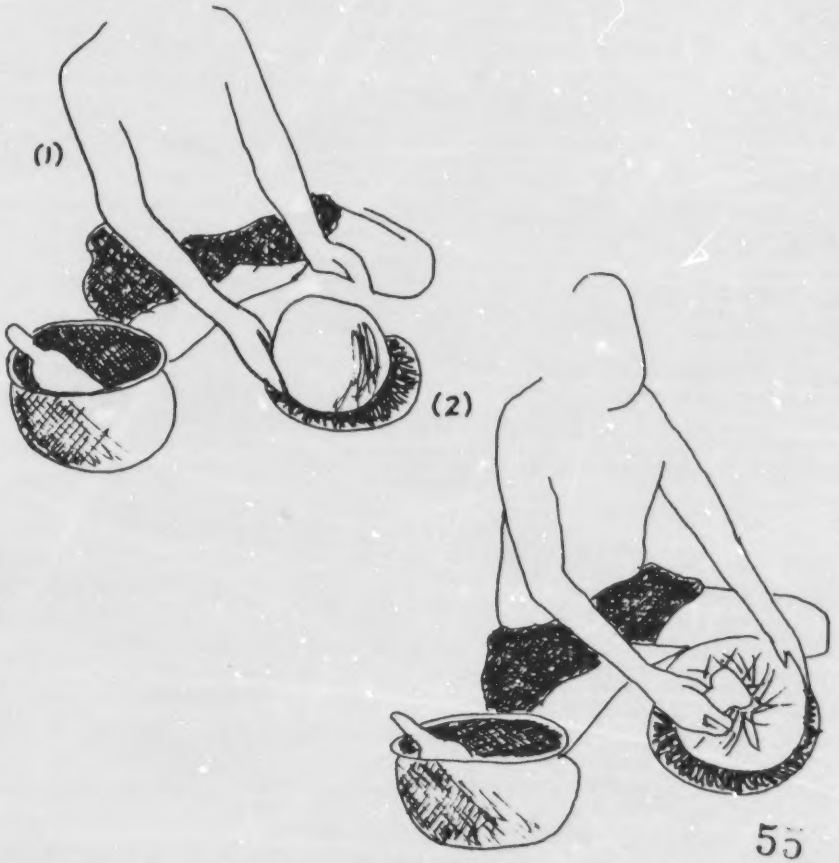
1. Leaf.
2. Wet rag.
3. Sharp stick.
4. Dumb-bell shaped instrument.
5. Smooth stone.
6. Stick with knob.
7. Skein of baobab seed beads.

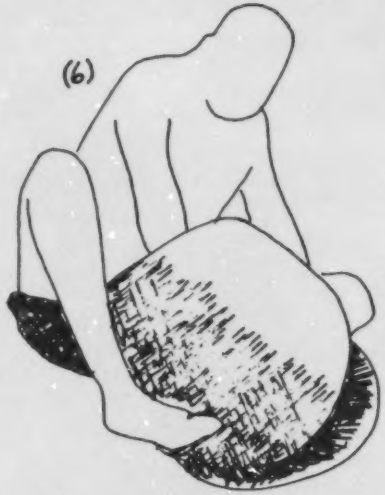


MAKING THE POTS

Figures 1 - 6

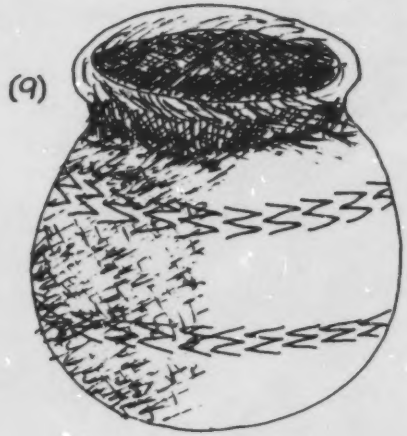
To make his spherical pot the potter starts with a solid lump of coarsely grogged clay. The clay is hollowed with a pestle by beating and rotating it in a shallow depression in the ground. A wooden paddle is used alternately with the pestle to control the rim and define the form. The depression is occasionally dusted with fine sand to prevent the clay from adhering to the working surface.





Figures 7 - 9

The potter rols out a thick sausage-like coil of clay and adds this to the pot to make a thicker rim.He wets the rim and,using his foot,turns the pot round and round smoothing the edges and neck with a wet leaf.Finally he smooths the pot by gently rolling it around the hollow he made in the ground.



BURNISHING

When thoroughly sun-baked, the pots are burnished by women. Sitting in the shade with a vessel on their left side, they have on their right side a small pot containing a thin red oxide wash. Soaking a cloth in this way they wash the outside of the vessel, allowing the water to soak in, while leaving a thin film of oxide on the rim and surface of the pot. While still damp this is rubbed into the clay with a skein of beads, leaving the pot smooth and dully burnished. The beads are seeds from the baobab trees, bored and threaded into skeins. After firing, this polished oxide wash gives a smooth sheen, brighter red in colour.

Clays containing mica (especially in granite areas) respond especially well to this process.

A micaceous slip is frequently applied, which gives the pot a golden sheen.

DECORATION

Simple decoration is achieved using a roulette, or with sharp sticks, to make simple geometric designs. Some vessels are decorated with small annuli, applied separately as thin ropes of clay, pressed into position.

More complex decoration is applied to vessels intended for purely decorative use. In this category are the painted ceremonial water pots given to brides, and individually commisioned from the potter, and painted pot stands. These are decorated with three dimensional representaions of birds and animals, colourfully painted.

Occasionally, relief decoration is applied to every-day vessels, but only of geometric designs, pressed into the clay body of the pot.

Painted designs are frequently found on water coolers. Colours used include blue, silver and red.

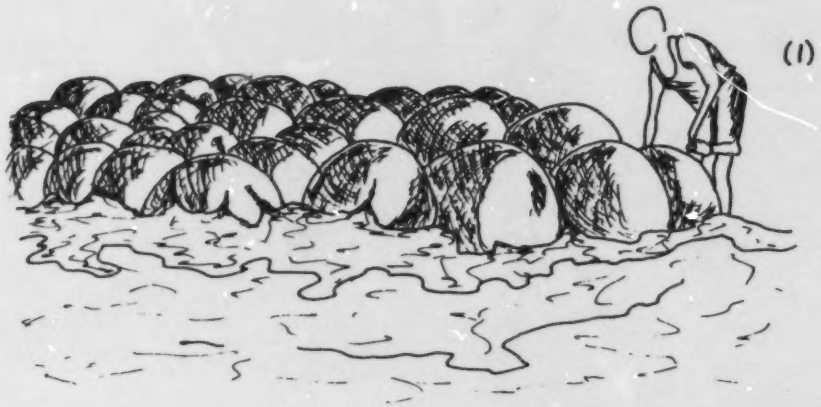
Ceremonial water vessel.

Painted blue, white, red and silver. Hausa.

HAUSA FIRING SEQUENCE

Figure 1

A layer of dried cow dung is spread over the firing area. Thoroughly sun-dried pots are laid out in a circle, and smaller pots piled above them in layers. Occasionally a spiral arrangement is used, so that the mouth of one pot is against the base of another -this is said the prevent cracking during firing.



(1)

Figure 2

When all the pots are stacked, faggots of dried grass are placed around the circumference of the stack, leaning inwards towards the top. Then layers of dried grass fuel is thrown over the top of the stack to form a complete dome.
In some Hausa communities, especially in towns, dried dung is used as the firing fuel, as it is the most easily accessible.

(2)

Figure 3

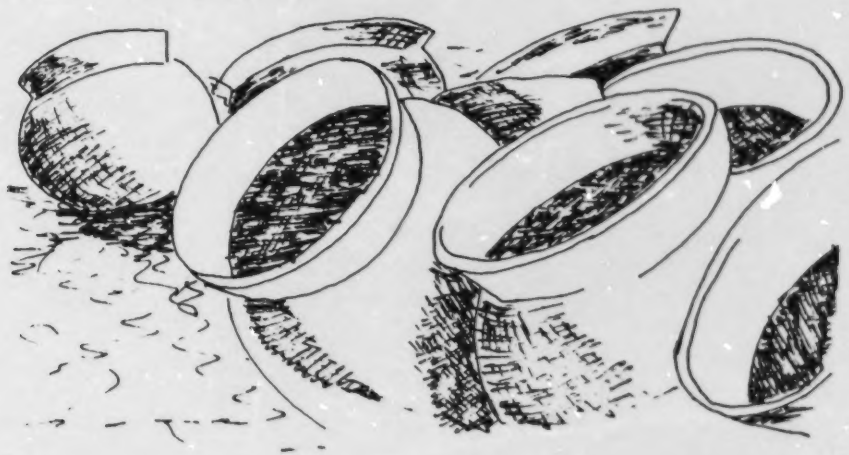
Taking a large calabash filled with water the potter dampens the crown of the heap of fuel. While the dampening is taking place another worker follows with a layer of wood ash. This is flung over the dampened area and serves to seal in the heat temporarily, until the dampened fuel catches light.

Figure 4

A grass torch is used to ignite the pile, first on one side, then on the other. After about half an hour the firing is completed, and the pots are left to cool slowly and evenly beneath the heap of carbon and ashes.

Figure 5

The finished pots.



A description of firing pots at the pottery of Mallam Inua, a Hausa craftsman at the town of Bauchi, Nigeria:-

"When sufficient numbers of vessels have accumulated from each potter a firing will be arranged. In this particular pottery an average firing includes some 35 vessels: small soup bowls, large conical pots for bathing children, different sized and shaped water containers, urns and casseroles. The potters wives and children bring the wares near to the firing place. Careful preparation is necessary.

The same site is used time and time again. It is some 25ft. in diameter and covered with ash accumulated from previous firings. One potter has to cover the ground with a layer of dried cow dung some 6" thick. Meanwhile another potter assisted by young boys brings head-load bundles of dried grass: gathered from surrounding savanna, these are stacked nearby. A third, in the case of this particular pottery, the chief potter, undertakes the critical operation of placing the pots on the carpet of dung. Taking larger vessels first, he starts in the centre with a single pot. Working outwards, he leaves behind him a pattern of vessels resembling a huge ammonite; each conical base entered into the neck of its neighbour. On the top of this pattern when completed, are placed small vessels until a rounded heap is stacked. When questioned regarding the 'ammonite' positioning the potter merely smiled replying "we have always done it so".

Believed by the author to be one of the many craft discoveries or developments of Nigeria, this original stacking position allows all the vessels so positioned to accomplish their linear expansion constantly in an ever widening circle; precluding cracking as the heat becomes more intense. The principle is closely analogous to expansion bends in modern engineering, and is the first of its type seen by the writer. Other traditional potteries engaged in large firings merely stack their vessels, separating them from one another with two or three potsherds, limiting the expansion of each pot to that one alone.

When the stacking is completed, faggots of dry grass are placed around the circumference of the stacked pots leaning inwards towards the top. So arranged the grass forms a wall about two feet thick, leaving an open space still visible. This is then completely covered with layers of dried grass fuel thrown on to form a complete dome.
The next operation, seemingly out of character although there is good reason for it, is to damage the crown of this heap of fuel. At a previous firing, one of the potters, with a bucketful of water, walked around the prepared covering of grass, splashing small quantities of water over it with a small calabash. On the occasion of the second firing a different potter used the same bucket and calabash, but taking large mouthfuls of water, forcibly spat them onto the grass fuel. Ejected in a large spray it was very effective and amusing. In each case both potters left about two feet up from the base undampened.

While this dampening process is taking place, the person performing the operation is followed immediately by another worker with a container of wood ash. With both hands cupped he flings this onto the dampened area, into which it both penetrated and adheres. Virtually sealing the crown when the firing takes place, it has the effect of partially clamping the pots within a more concentrated heat source, until after a while the dampened covering of fuel itself catches alight.

Ignition is done by a grass torch. Touching off one position, the potter hastens to ignite the opposite. And one cannot deny the fascination of watching the heat energy do its work while clamped by the arresting dampened covering. By the time this is also burning, the carpet of cow dung beneath has added its contribution to the firing. Finally all the fired pots rest within a heap of hot carbon and dust-ash, to cool slowly and evenly.

Stacking the pots for firing, including dampening, takes the Bauchi potters three to four hours: the actual firing lasts about half an hour.

So, usually at about sunset these modest craftsmen, leaving the sum total of three or four days production to cool overnight, depart to their huts with a murmured 'Mun gode Allah' (We thank God)".

From: Jonathan Slye 'Potters of Bauchi Town, Nigeria'
Ceramic Review No.48, Nov./Dec. 1977.

TYPOLOGY

1.Flasks.
Usually small,plain vessels used for carrying drinking water cn journeys or to work.

2.Ewers.
Similar to flasks in appearance,but are often decorated.They are used by Muslims for ritual ablutions before prayers.

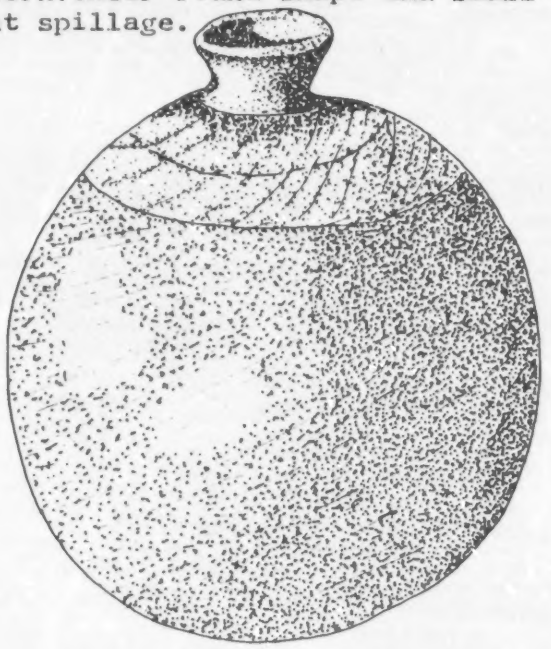
3.Coolers (Kula).
These can be either of plain red clay or decorated and/or painted.They usually have stirrup handles,spouts,stoppered mouths and ring bases.They are also found lustred,incised with geometrcal designs.A twisted rope handle is occasionally seen on coolers.These vessels are porous,and when stood in the shade and a draught,the keep the water they contain cool, hence their name.

Ablutions ewer.Hausa.

4.Water pots.
These play an indefinite role between a pitcher and a water jar.They have wider mouths than pitchers,but are still used to carry water.While smaller than water jars,they are used to store water in small quantities.

5.Water jars.
Large,usually wide-mouthed red jars standing in the house or kitchen,into which pitchers are poured for the daily water supply.They are often covered with a raffia lid on which lies a calabash dipper.

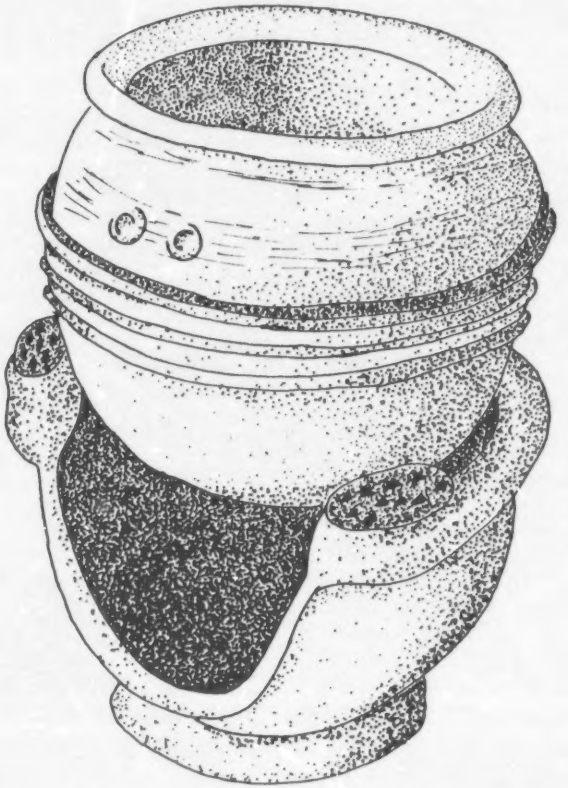
6.Pitchers (Tulu).
These vessels are recognisable by their globular bodies and small mouths.They are used by women and girls of the household to fetch water from a stream or well.Amongst the Hausa they are carried on the head.They are frequently seen with burn ished red bodies and a broad cream band below the neck.This band can be decorated or plain,painted,incised,or stamped with a roulette pattern.Their round shape and small mouths prevent spillage.



Water pitcher (tulu).Hausa.

7.Ceremonial water jars.
Usually gifts to a bride,and are either purely decorative,or serve as ornamental stands for a calabash or basket.Some ceremonial water jars are decorated with human and animal figures,in a circular three dimensional band around the pot.The significance of patterns and figures varies.These jars are made according to the inspiration of the potter,or specially commissioned,both as to colouring,design and arrangement of the clay figures.

8.Cooking pots.
These come in a variety of shapes and sizes. Uses:pot placed on fire;pot for storing extra food;pot for holding water for next meal;pot for storing butter.Sometimes deep bowls,generally wide-mouthed,fitted with a lid or an inverted bowl used as a lid.Large pots are used for: boiling yams,cassava or heating water.Small pots for children's 'mush'.Low,lidded stewpots.Cup-shaped pots,small pots for saucers.



Cooking pot on brazier.Hausa.

9. Bowls (Kasko).
These are made in a variety of deep and shallow shapes of various uses, as washbowls (often for bathing small children), bowls for heating and frying, and bowls for animal watering. 'Kaskon suya' pottery baking sheets, square or circular, with rows of hollowed out circles. These are placed over the fire and used to cook flour or bean cakes in groundnut oil. They are sometimes sold ready moulded to a brazier.

10. Miscellaneous
a) Three legged pots, often lidded, for keeping food hot and for quick heating of food.
b) Oil storage pots.
c) Perforated and handled bowl for carrying live coals.
d) Platters.

11. Multiple mouthed pots.
Used among non-Muslims of the plateau and Bauchi province for ceremonial beer drinking. The Muslim Hausa use them as decorative storage vessels, with the mouths as purely dec orative features.

12. Painted stands (Kasko jere).
Bowl shaped vessels mounted om pedatles. Used for storing small amounts of dried food and as stands for calabashes, baskets and other pots. They are made by men and painted by women. The hollow inside is used for storing herbs, roots etc. The number of pots mounted on one of these stands signifies a woman's wealth.

13. Moneyboxes (Banki).
Generally rounded, painted or lustred, with a plain slit for the coins. They are made by men.

14. Braziers.
These are widely used throughout the northern part of Nigeria. Often red in colour, they are horse-shoe shaped with a wide upper rim on which the cooking pot can stand securely.

Painted pottery stand. Hausa.

15. Lamps and incense burners.
The most common form is a low, lipped bowl in which the wick floats in groundnut oil. Others are found in combinations of 'egg-cup' shapes, double or multiple.

16. Inkpots.
These are generally made by men, and can be either decorative or purely functional. Leather or raffia thongs can be attached to them for carrying around. They are made in various sizes.

Pottery inkwell. Hausa.

Toy camel with moveable saddle. Hausa.

17. Dolls, toys and miniature pots.
These are often made and decorated by women Objects made include: clay dolls, little lidded painted pots, toy animals and toy copies of pitchers.

72

73

REPRESENTATIONAL ART

One of the effects of the Ismalization of the Hausa is to have discouraged representational art. Nevertheless, Islam has been adopted for the most part as a gradual, voluntary process, and indigenous culture has not been entirely discarded. Thus a certain amount of representational art does exist within Hausaland.

The pots occasionally made as part of a girl's dowry are a primary example of this kind of art, as are the small dolls, furniture and food bowls made of baked clay by the women of Argunyu, and the little schematic dolls of dried Indian hemp stalks and groundnut paste manufactured in Kano and Katsina. The artist Musa Yola has been able to practise extensively in the Zaria area, where his wall decorations have become extremely popular, and many many ornamental mud reliefs in the same area, while essentially decorative, also feature recognisable objects, including human figures. Recently Hausa women's embroidery has also featured bird and animal forms.

PROVERBS

An unburned earthen pot is not one to bring water in behind the house.

The food in the pot with the narrow neck is difficult to take out with the mara. (A flat piece of broken calabash used as a spoon).

If you are going to drink the pap, stop stirring it.

However fine the garlic may be, it is never like the onion.

The three cooking stones (the family) do not fail to give the pot a coat.

West African Recipes

CHICHINGA (KEBAB)

This is the West African version of the Shish Kebab.It is usually grilled over charcoal on simple wooden skewers and eaten fiery hot with red pepper sauce.

2lb beef,lamb or liver.
Onions,green peppers,tomatoes (optional).
4oz roated cornflour.

Marinade sauce:
1pt salad or vegetable oil.
2tbls vinegar.
1 cup freshly ground tomatoes,onions,garlic,ginger, red pepper and salt.

Cut the meat into bite-sized cubes and steep for 1 hour in marinade of ½pt oil,vinegar and salt. Place the meat on skewers(with or without green peppers,onions etc.) and grill over charcoal fire. Coat meat well with onion,tomato and oil preparation, sprinkling the surface with the roasted cornflour. Moisten with the remaining oil and grill again over charcoal until cooked.Serve at once. Boiled rice with a spiced sauce or bread rolls and a green salad make good accompaniments.

SERVES 4.

BLACK BEAUTY & PONKIE RICE

In Ghana the purple aubergine or egg-plant is nicknamed Black Beauty,and pumpkin sometimes becomes ponkie.

1lb minced beef.
1lb egg-plant.
4oz chopped pumpkin.
1 large tomato.
1 large onion.
2 green peppers.
Pinch cayenne.
2 teaspoons paprika.
1 tablespoon cooking oil.
Salt.
1lb rice.

Plain boil the rice.Keep it warm.Cube egg-plants and soak for 5 minutes in salted water.Chop and fry in oil with the minced meat.Dice the pumpkin, tomatoes and green peppers.Add them to the meat and simmer till cooked and most of the liquid absorbed.Season well and serve on a bed of rice. Decorate with sliced red peppers and parsley.

SERVES 4.

WEST AFRICAN CURRY

This is a West African version of the Indian curry.

2½lb chicken,beef or prawns.
½lb fresh tomatoes.
1oz tomato paste.
2-3oz onions.
Water or coconut water.
1 tblsp.curry powder.
1 tblsp.flour.
¼ teaspoon red pepper.
Cooking oil.
Salt.

Cut the meat/shell the prawns.Simmer in a closed saucepan for 5 mins.with a few slices of onion, salt and the water/coconut water.Then add 1½pts. water and boil meat until tender.Remove and drain meat/prawns and fry in oil till golden brown.Now fry the flour in a clean pan till brown;add the rest of the onions,chopped fine and,after 2 mins. add the tomatoes.Now stir in the curry powder. Continue stirring and cooking until of a thick paste consistency.Dilute with the meat or prawn stock,pour over the meat and simmer for 15 mins. in the form of a rich stew.Serve in a tureen with a dish of plain boiled rice and accompanied by numerous small dishes of sliced banana,onion and tomato - fresh as well as fried - pawpaw,orange, pineapple,okro,garden egg,fresh and dried grated coconut,red pepper,whole and desiccated ground nuts and chutney.

SERVES 4.

GROUNDNUT STEW

A very traditional West African dish which came to be known as "country chop" - "chop" being West African pidgin for food.A real regional speciality.

2lb chicken
½lb fresh tomatoes.
½lb onions.
½lb garden eggs (aubergines).
1oz tomato paste.
½lb peanut butter.
1 tsp ground red pepper.

4oz okros.
4 hard boiled eggs.
1pt cooking oil.
Salt.
Piece of root ginger.
1oz shrimps.
3pts water.

Wash and cut chicken into pieces.Boil for about 20 mins.in a little salted water with a few onion slices and a piece of ginger.Remove the heat from the stock and fry to golden brown.Fry the rest of the onions tomatoes, shrimps and pepper.Add the groundnut paste diluted with a little water and pour the mixture over the meat.Add more water,adjust seasoning and simmer for about ¾hr.until the meat is tender and the stew cooked,(ie.when the oil starts to rise).Prepare and boil separately garden eggs, okros and hard boiled eggs,and add just before serving in the traditional black pot.Serve with a dish of plain boiled rice.For groundnut soup add more water (1pt) to the stew and serve with fufu (boiled yam,cassava or coco-yam pounded to a puree in a heavy wooden mortar).Fried slices of ripe plantain are an extra delicacy.

SERVES 4.

ASHANTI FOWL

This is a dish for special occasions,when the suprise of one's guests at seeing a 'boneless' chicken being carved into slices is worth the hours of skilled practice that goes into perfecting the technique of preparation.

2-2½lb chicken.
1½ cooked mashed yams/potatoes.
1lb minced chicken.
1oz chopped parsley.
Few leaves of chopped mince.
2 tblsp. cooking oil.
Salt & pepper.

Stew minced chicken with sliced onion and tomato paste.
Remove all the bones from the dressed chicken by slitting the skin and the flesh down the back-bone.With a sharp knife work the framework of bones out of the chicken,Cut the leg bones to leave

½" knuckle at the end of each for tidy appearance. Mix together all the ingredients,except the oil, and stuff the chicken.With a thin needle and thread stitch the chicken back to shape.Steam the stuffed chicken for about 2 hours till the meat is well cooked.Them rub it with oil and roast to a golden brown.Accompany with vegetables.

SERVES 4.

JOLLOF RICE.

A universal West African pilaff which has many variations in content.Almost any meat - often mixed together - may be used as well as a variety of vegetables.

2lb meat(chicken,ham,veal,pigs feet,mutton etc.)
½lb fresh tomatoes.
½lb tomato paste.
½lb onions.
Beans,cabbage etc.
1lb rice.
1pt cooking oil.
Ground red pepper.
2½ pts water.
Salt.

Wash and cut meat into small pieces.Heat slowly to boiling point in ½pt water,with salt and few slices of onion.Boil meat until tender and add remaining 2 pints of water.Remove meat from stock and fry lightly to golden brown.In a clean pan fry the chopped onions,tomatoes and pepper in 4 tablespoons of oil and add it and the fried meat to the stock.Wash the rice and cook it in a covered pan until the grains are soft and all the water absorbed.Garnish with mixed vegetables and serve very hot in a decorative bowl or platter.

SERVES 4.

No Hausa Muslim man will eat food cooked by a woman to whom he is not properly married, in case she poisons him.

POISSON GHANEEN

The Gulf of Guinea has a 2000 mile coastline.It is barely surprising that spicey fish dishes feature widely in the West African cuisine.This one is typical.

1 large fish (2-3 lbs).
1 cup cooking oil.
2 bay leaves.
2 peppercorns.
2 cloves.
1lb rice.
1 large onion (chopped).
2 large tomatoes (chopped).
2 teaspoons tomato paste.
1 tablespoon dried,ground shrimp/anchovy.
Salt and red hot pepper.

Soak bay leaves,peppercorns and cloves in ½ cup of oil overnight.Rub cleaned fish with salt and black pepper and then the flavoured oil.Bake in a quick oven till cooked,or grilled on a charcoal fire. Then fry onions,tomatoes,tomato paste and red hot pepper in the rest of the oil.Add dried shrimps or anchovy.Place the cooked fish on a bed of plain rice (boiled) and coat with the tomato,onion and pepper sauce.Decorate with Frence fried onions,sliced green peppers,fried plantain and slices of hard boiled egg.

SERVES 4.

AKOTONSHI (STUFFED CRABS)

This dish is often made with land crabs,though sea crabs may be used.You may buy land crabs by the roadside in many parts of West Africa plaited into living bundles.Some epicures keep them in cages and fatten them with palm-nuts prior to the feast.

20 good sized crabs.
4 tablespoons onion,chopped fine.
2 diced tomatoes.
½ tablespoon tomato paste.
2 green peppers chopped.
2oz frsh shrimps/1 tblsp dried shrimps.
Brown bread crumbs,grated.
Hard boiled egg,parsley.
Piece of root ginger.
Few cloves.
1 teaspoon ground ginger.
Pinch ground paprika.
Cayenne pepper,
4 tablespoons cooking oil.
Salt.

Wash and boil crabs in sufficient salted water to cover them,adding a piece of fresh root ginger and cloves.Remove the meat from the cooked crabs and keep the shells.Fry in the oil in the following sequence:onions,ground ginger,fresh tomatoes, tomato paste,green pepper,paprike and cayenne to taste.Add the shrimps.When cooked add the crab meat. Warm through and fill into the washed shell.Sprinkle over the bread crumbs and heat through in the oven. Decorate with grated hard boiled eggs and parsley.

SERVES 4.

Hot peppers are widely used.At funerals, however,"GHOST FOOD" is eaten in which no flavouring at all is used.The dead have no taste.

GALI FOTO

Gali (or garri),which is a variety of tapioca made from grated cassava,is the priciple ingredient in this dish which is a speciality of the Ewe people of Eastern Ghana and Togo.

1lb gali
4 large tomatoes,chopped.
1oz tomato paste.
4 medium size onions.
4 eggs.
Salt & pepper.
1doz dried ground shrimps.
8oz fresh shrimps/lobster.
½ tin corned beef.
½ teaspoon ground ginger.
4oz cooking oil.
½ pt water.
Whole red,yellow or sliced green peppers for garnish.

Sprinkle the gali with cold salted water till the grains absorb the water,but do not saturate.
Leave it to swell.
Wash and cut up the onions and tomatoes,fry the onions, tomatoes,ginger and dried shrimps.Season well.Add slightly beaten eggs and corned beef.When the eggs are cooked remove from the fire and mix all the ingredients with the gali,leaving a little of the sauce for garnishing.Heat the Gali Foto through for a few minutes.Serve hot garnished with whole shrimps, peppers and the rest of the sauce.

SERVES 4.

GHANA WAFFLE

Light as a feather and bursting with a delicately flavoured mango,guava or pawpaw and ginger ice cream this desert is the perfect climax to any tropical meal.

4oz flour
4oz butter.
½ pt water.
3 or 4 eggs.
oil for deep frying.
ice cream.
castor sugar.

Place the water into a saucepan and add the butter in one piece.Bring to the boil and continue boiling until all the butter has melted.Sift the flour,remove the pan from the heat and add the flour all at once.
Beat the mixture very well with a wooden spoon.Cook over gentle heat until the mixture leaves the side of the pan clean and does not stick to the spoon.
The beating must be very thorough but the mixture must not get too warm.
Remove from the heat and allow to cool.Add the slightly beaten eggs one at a time beating well between each addition of egg until it has been absorbed.It may not be necessary to add all the egg;the mixture should be sufficiently soft to drop easily from the spoon
Drop spoonfuls of mixture into hot fat and fry to a golden brown colour.
Roll the waffles in castor sugar and,when cool, fill with your favourite ice cream.

SERVES 4.

Cooking pot with lid.Hausa.

The Hausa eat two principle meals a day, in the early morning, and in the evening. Meat is eaten only in the evening. Snacks of honey cakes or fruit are eaten at odd times of the day.

(A) PINEAPPLE DELIGHT & (B) WATERMELON MOKETTE

Fresh tropical fruits need little embellishment in order to be enjoyed. Pleasing presentation, however, or the subtle flavour of a choice liqueur can make the occasion more special.

(a)
1 large pineapple.
Banana, orange, pawpaw etc.
Sugar.
Water.
Lemon juice.
Freshly grated coconut.

(b)
1 large watermelon.
Wineglass of Moke or other colourless liqueur.

(a) Cut a large pineapple lengthwise and scoop out the flesh. Cut it into cubes, and add diced portions of other suitable fruits as desired. Pour over the fruit mixture a syrup of sugar, water and a little lemon juice. Sprinkle with freshly grated coconut. Decorate and serve chilled.

SERVES 6.

(b) Cut the top third of a good sized water melon. Remove the seeds and scoop out the flesh. Cut it into cubes and replace them into the shell. Pour a wineglass of Moke or other suitable liqueur over it. Decorate and served chilled.

SERVES 6.

Moke is a liqueur of 'Cointreau' characteristics and is made in Ghana.

GROUNDNUT BRITTLE

The groundnut (peanut or monkey nut) is among those many food crops which reached West Africa centuries ago from South America. Now a firm favourite, it is used in its raw or roasted state, in savoury stews, in ice creams and in this crunchy desert.

1lb roasted groundnuts.
8oz sugar.
½ pt water.
1 teaspoon lemon juice.

Boil the sugar and water until brown, add the lemon juice and then the roated groundnuts. Turn on to a greased board, cut and roll into balls, dipping your hands in cold water.
Alternatively, small pieces of dried coconut toasted in the oven may be used instead of the groundnuts.

SERVES 8.

Hausa men eat apart from the women, especially a husband from his first wife during the first four years of marriage. They will not eat food cooked by women who have become mothers until 40 to 60 days after childbirth.

FURTHER INFORMATION

AFRICAN FILMS

Abuja Pottery

Pottery developed in Nigeria by Michael Cardew. Handbuilding (Ladi Kwali), throwing, decorating and firing.
Colour and sound - 21 minutes.
Hire: send s.a.e. to Alistair Hallum,
19 Dunollie Rd; LONDON, NW5 2XN.

Hausa Art in Northern Nigeria

By David Heathcote. Record of art and craft work of the Hausa. Festival procession, musicians, embroidery, two pottery techniques, weaving, dyeing - calligraphy, basketry, wall decoration and leatherwork. Views of a Hausa city.
Colour and sound - 20 minutes.
From: Town and Country Productions,
21 Cheyne Row, LONDON, SW3 5HP.

The Ancient Africans

Life of a variety of people seen through arts, trade, buildings, monuments and religions.
African art in museums.
Colour - 27 minutes.
Hire: Edward Patterson Associates,
68 Copers Cope Road, BECKENHAM, Kent.

Festival in Kano

Inhabitants of Kano, Nigeria, during the feast of Ramadhan.
Black and white - 30 minutes.
Hire: Gateway Educational Films Ltd;
Waverley Rd; BRISTOL, BS17 5RB.

Ladi Kwali

Showing her in her prime, glimpses of Cardew and Abuja pottery.
Colour (silent) - 10 minutes.
Hire: Films for potters, 12 Chase Hill, Enfield, Middlesex, EN2 8DF.

Mud and water man

Cardew at work, mostly in Africa.
Colour and sound - 35 minutes.
Hire: Concorde Films Council Ltd; 201 Felixtow Road, IPSWICH, Suffolk.

You Hide Me

African Art. Film made in the British Museum.
Black and white - 40 minutes.
Hire; Liberation Films, 6 Bramshill Gardens, LONDON, NW5 1JH.

GENERAL FILMS

Earthenware

Potters rechniques in Nigeria,Mexico,Japan and India shown in a lively way.
Traditional crafts and materials.
Hire:National Film Board of Canada,
1 Grosvenor Square,LONDON,W1X OAB.

Le Potier

Sad decline of traditional crafts of the world over in the face of the development of plastics.
Backward 'dance' round pot as in Ladi Kwali film.
Colour and sound - 10 mins.
Hire: Conoisseur Films Ltd; 16mm Library,
167 Oxford Street,LONDON, W1R 2DX.

In Praise of Hands

An impressionistic survey of world crafts in 1976.
Colour and sound - 27 mins.
Hire: National Film Board of Canada,
1 Grosvenor Square.LONDON,W1X OAB.

Pots Before Words

Early pottery from all over the world.
Colour and sound - 26 mins.
Hire: Concord Fulm Council Ltd;
201 Felixstowe Road,IPSWICH,Suffolk.

The Potter

Six films for schools:-

1.Preparationthumb and pressed pots,marbling.
2.Decoration,tiles,jewellry.
3.Slab and coil.
4.Throwing.
5.Turning,handles,lids.
6.Glazing and firing.

Colour and sound - 14-18 mins.
Hire: Educational Foundation for Visual Aids.
National Audio-Visual Aids Library,
Paxton Place,Gipsy Road,LONDON,SE27 9SR.

Various film strips,slide sets and wallcharts on ceramic techniques and traditions from:-

Educational Productions Ltd;
Bradford Rd;
East Ardsley,
WAKEFIELD,
West Yorkshire,
WF3 2JN.

AFRICAN FILM STRIPS

The Arts of Africa

The first three trace historical trends, materials and methods.
AFR1 Sengal, Ghana and adjacent territories.
AFR2 Nigeria.
AFR3 Zaire, Central and East Africa.
AFR4 Contemporary Art.
From: Visual Publications,
197 Kensington High Street,
LONDON, W8.

African Art

Frank Willett (Thames and Hudson, 1971)
General guide with 250 plates.

African Crafts for you to make

Janet and Alex D'Amato (Julian Messner, New York)
U.K. Distributors: Bailey Brothers & Swindon Ltd;
Warner House, FOLKSTONE, Kent.
Clear directions and diagrams for making types of African houses, instruments stc;
Very useful for project work.

African Fabric Crafts

Esther Warner Dendel (David and Charles, 1974)
Variety of techniques, diagrams and easy to follow instructions.

An African Dream

Kapo from: Bogle L'Ouverture, 141 Coldershaw Rd;
LONDON, W13 9DU.
Nigerian artists present stories which inspired their work and explain their symbolism.

Nigeria: The Land, its Art, its People

Frederick Lumley ed. (Studio Vista, 1974)
Anthology of prose, poetry and art work for secondary schools.

The Living Arts of Nigeria

William Fagg ed. (Studio Vista, 1971)
Crafts today, photographs and drawings.

The Potters Art in Africa

William Fagg & John Picton (British Museum, 1070)
A brief but useful introduction.

African Sculpture

From: Pictorial Charts, 132 Uxbridge Road,
LONDON, W13.

USEFUL ADDRESSES

Ghana

Office of the High Commissioner for Ghana,
13 Belgrave Square,
LONDON,SW1X 8PR.
Tel:01-235-4142.

Films:Catalogue available;lent free.

Library:Reference only.

Publications:Regular and ad hoc publications available on request.

Nigeria

Office of the High Commissioner for Nigeria,
9 Northumberland Avenue,
LONDON,WC2N 5BX.
Tel:01-839-1244.

From the Counsellor Infomation and Culture:-
Films:Catalogue on request,films available on loan.
Library:Reference only.
Publications:Regular and ad hoc publications available on request.
Speakers;Can be provided.
Exhibitions: Arts abd crafts lent to bona fide exhibitions.

Commonwealth Institute

Kensington High Street,
LONDON,W8 6NQ.
Tel:01-602-3252.

Educational Services:
Enquiries to the Chief Education Officer

Library abd Resource Centre:
Postal loan service,bibliographies available.

Information on Activities:
Press and information Officer.

Shop:Learning Materials,fact sheets,charts, posters,slides,etc;Catalogues from the shop manager.

Royal Commonwealth Society

Northumberland Avenue,
LONDON,WC2N 5BJ.
Tel:01-930-6733.

Library:

Issues notes on living conditions in many Commonwealth countries.

Birmingham Museums Education Department

Mrs.Anna E.Meredith B.A;A.M.A.
Museum Education Officer,
City Museums and Art Gallery,
Chamberlain Square,
BIRMINGHAM,B3 3DH.
Tel:021-235-3890

Visits :Book in advance,material from reserve collections and introductory lectures may be arranged.

School Loans:Including pottery sherds and tiles, catalogue available.

Worksheets:Sample ones on many aspects of the collections available.

Publications:Charts,books,leaflets,slides, postcards of the collections.Information available.

The following publications are readily available:-

APTER,David	Ghana in Transition	New York 1963
CARDEW,Michael	A View of African Pottery	Ceramics Monthly Feb 1974 Vol:22 No:2 P17-22
	Potting in Northern Nigeria	Pottery Quarterly Vol:3 No:11 1956 P89-97
	Firing the Big Pot at Kwali	ibid. Vol:8 No:31 1964 P63-65
	The Fatal Impact	Ceramic Review 55 Jan/Feb 1979 P4-7
CLARKE,Garth	Michael Cardew - A Portrait	London 1978
PAGE,J.D.	A History of West Africa	C.U.P. 1955
FAGG,W. & PICTON,J	The Potters Art in Africa	British Museum 1970
HARVEY,David	Imaginative Pottery	Londin 1976
LEITH-ROSS,S	Nigerian Pottery	Ibadan 1970
RATTRAY,R.S.	Hausa Folklore,Customs and Proverbs. (Two volumes)	C.U.P 1913
	Religion and Art in Ashanti	Oxford 1927
REIGGER,Hal	Primitive Pottery	New York and London 1972
SLYE,Jonathon	Potters of Bauchi Town,Nigeria	Ceramic Review 48 Nov/Dec 1977 P8-11
SMITH,Marion W. ed.	The Artist in Tribal Society	Royal Anthropological Institute 1961 (occasional paper)
TROWELL,K.M.	African Design	Faber & Faber:London 1960

A larger bibliography is available from: Pottery Cultures Project,
School of Ary Education,
Birmingham Polytechnic,
Margaret Street,
BIRMINGHAM B3 3BX.

1 ASHANTI,GHANA.

Series of three pots showing stages in method of pot making.

Museum of Mankind Store
1924 11-12.14

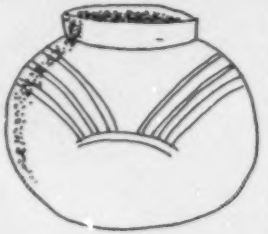
2 ASHANTI,GHANA.

Large red clay pot decorated with incised pattern of wavy lines. Water pot.Pankronu. (See M.Johnson slide showing making.)

Museum of Mankind Store,AF 27.B

3 ASHANTI,GHANA.

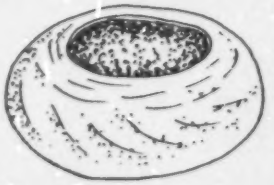
Pot from Tarkwa.Plain yellowish coarse clay.Prominent rim. Undecorated.



Museum of Mankind Store.
1933 5-12.15

4 ASHANTI,CHANA.

Red fired pot.Lightly incised decoration.Cooking pot.



Museum of Mankind Store.
1952 AF 27.1

5 ASHANTI,GHANA.

Lidded pot decorated with white clay slip.Head of bird surmounts lid.Light incised pattern on lid, none on body.

Museum of Mankind Store,
1924 11-12 18A/B.

6 ASHANTI,GHANA. (Fante)

Red/yellow scoop.

Museum of Mankind Store
1933 12-2,4

7 Ashanti,Ghana.

Pepper grinding dish.Blackware. Shallow bowl with ribbed concentric circles inside.

Museum of Mankind Store
1946 AF 18231

8 ASHANTI,GHANA. (Sefwi district)

Pottery oil lamps.Domestic very simple design.For palm oil.

Museum of Mankind Store
1935 3-14-7/8/9.

9 ASHANTI,GHANA.

Clay lamp with three wicks moveable lid(missing).For burning palm oil. Elaborate nature of the lamp suggest that it may have been for ceremonial use.

Museum of Mankind Store, 1935 3-14.6

10 ASHANTI,GHANA.

Pottery pipe bowl,Incised decoration and detail.Red clay,white clouring. Would be made only by men.

Museum of Mankind Store, CB8.

11 GHANA - GOLD COAST.

Bead moulds.Cassava twigs used for piercing the beads.Powdered old glass is poured into the mould and fired in an ordinary oven until the glass melts forming the beads.

Museum of Mankind Store,1934 10-22.1

12 ASHANTI,GHANA.

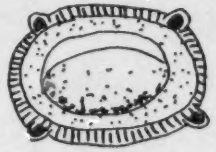
Mogye Mogye (jawbone) pot.Blackware Patterned circles each side.One handle decorated with lines,the oth as a twisted rope.Lid represents 2 crossed jawbones.For the wine to be poured over Golden Stool of Ashanti

Museum of Mankind 1938 10-4.1a.

13 ASHANTI,GHANA.

Dish.Blackware.Rim decorated with incised pattern,fluted edge. Sacred pottery (coll.R.S.Rattray)

Museum of Mankind Store
1938 10-4.4



14 ASHANTI,GHANA.

Funerary Pot.Blackware.Decorated in relief with snake biting frog. Proverb Pot.

Museum of Mankind Store.
1917 11-3,11.

15 ASHANTI,GHANA.

Black pottery funerary vessel.Human figure on lid.Sides of pot decorated with relief moulding;human head,bird, crab,stick.

Museum of Mankind Store
1935 11-4.2.

16 ASHANTI,GHANA.

Black pot + lid surmounted with modelled human head.Sides in relief: human heads,sticks and incised geometric designs.Funerary Pot.

Museum of Mankind Store
1935 11-4.1.

17 ASHANTI,GHANA.

Series of funerary pots.Family pot, lidded and striped in black,red and white.Placed on three upturned smaller pots,decorated with same stripes as hearth stones.

Museum of Mankind Store
1935 12.12-2,2a,2b,2c.

18 ASHANTI,GHANA.

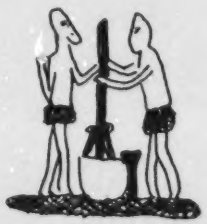
Adubiasi black pot.Funerary.Lid surrounded with cluster of berries. Sides decorated with relief moulding -coiled snake,two birds eating an unidentifiable object,cult objects.

Museum of Mankind Store
1933 11.8.2.

19 ASHANTI,GHANA

Funerary head.

Museum of Mankind Store
1966 AF 4-1



20 ASHANTI,GHANA.

Ashanti gold weight.

Museum of Mankind.

21 ASHANTI,GHANA.

Ashanti gold weight.Man carrying pots in palm basket.

Museum of Mankind.

1 HAUSA,NIGERIA - Katsina

Water pot (tulu).Buff pottery,red glazed,spherical with narrow neck and everted mouth.Used to fetch water,carried on head.Varied shapes and sizes,with long or short necks. Rounded shape and small mouth prevent spillage.
Museum of Mankind 1946 AF 18 381

2 HAUSA,NIGERIA

Lokoja - ceremonial water pot decorated with bords,cocks etc. Lidded.

Museum of Mankind Store 1951 AF 251

3 HAUSA,NIGERIA

Lokoja - ceremonial pot with hollow self-stand.White slip, decorated with purple and black birds and geometrical motifs,Lid surmounted with bird.

Museum of Mankind Store
1911 12-14 167

4 HAUSA,NIGERIA.

Cooking pot on brazier (murfu) -mica dusted surface.
Braziers:horseshoe shaped with wide upper rim or horns on which cooking pot stands.

Museum of Mankind 1946 AF 18 247/248

5 HAUSA,NIGERIA.

Elaborate 'Lakoja' pot.Red clay,slip-white.Painted black and purple.Bird supporter.

Museum of Mankind 1911 12-14 168

6 HAUSA,NIGERIA. (Katsina)

Storage pot,Tukunya.Buff pottery with lustrous glaze,round bottomed,wide mouthed with everted lip.Impressed ornament & bands of red outside of neck.

Royal Scottish Museum 1938 678

7 HAUSA,NIGERIA

Terra-cotta camel,stylised shape.Toys often made by women in seclusion of family compound.Others include clay dolls,miniature stools,pots etc.

Museum of Mankind Store
1954 AF23 1493

8 HAUSA,NIGERIA.

Pottery inkwell.Generally made by men.Moneyboxes of similar shape, but with a slit in the top are also made.

Alan Leary Collection.

9 HAUSA,NIGERIA. (Katsina).

Tuyere (bakin wota).Hollow cone of reddish earthenware into which the nozzles of bellows are fitted.

Royal Scottish Museum. 1938 667.

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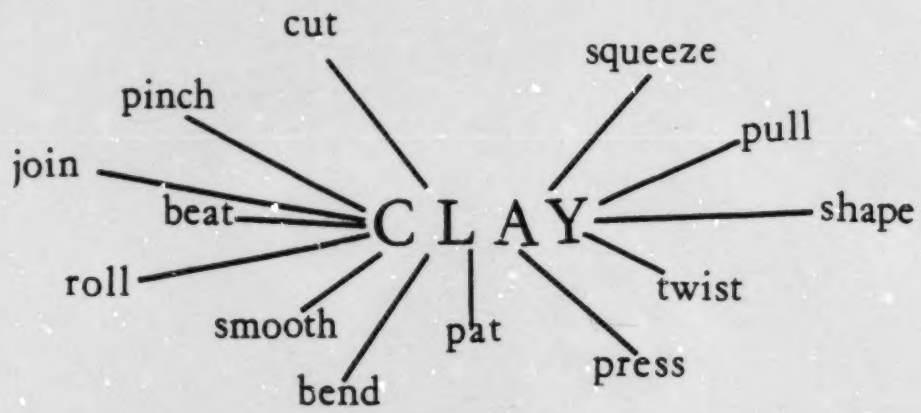
- Sound Making Objects

WORKSHEET (A)



(A) PINCH POTS

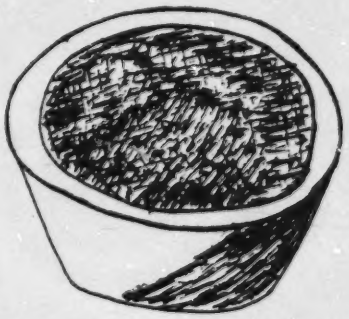
1. Roll your clay into a ball the size of a small apple.
2. Hold the ball in one hand and press the thumb of the other hand into the centre.

You now have a pot

- but it has thick walls.

3. To make the walls thinner pinch them between your fingers and thumb, slowly and gently, turning the pot a little after each pinch.

4. Pinch and turn, pinch and turn, until your pot is the size you want.



When you have finished your pot think about painting and decorating it. You might like to add handles.

(A)

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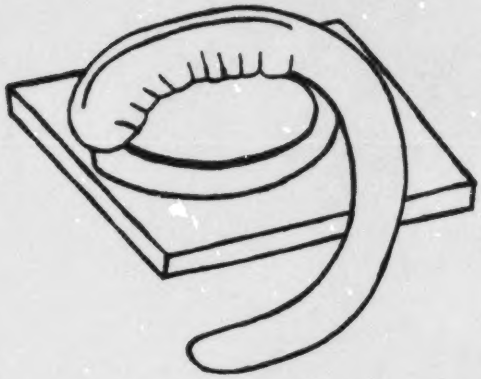
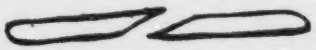
1. Flatten a piece of clay with a rolling pin or a bottle. Draw a circle onto the clay, and cut it out. This is the base of your pot.



2. Put this to one side, then take some more clay and roll it into "sausage shapes. DO NOT MAKE THESE COILS TOO THIN.

3. When you have made a coil put it onto the base of your pot. Press the inside of the coil onto the base.



Join

4. Go round and round adding coil on top of coil. Press each layer together.

Coils

ONLY ADD TWO OR THREE COILS AT ONCE OR YOUR POT WILL COLLAPSE BAFORE IT IS FINISHED.

Base

(C) FIGURES

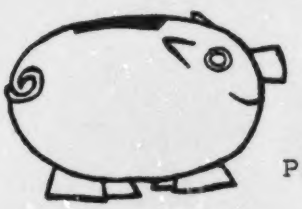
You can make many figures with clay - but do not make your figure too tall or it will fall over.

IDEA:-Moneybox.

1. Roll your clay into a ball, split it in half and empty out some clay from each half.
2. Join the 2 halves, then make a slot big enough for coins to fit through.
3. When your shape is finished you can draw on it, or add other pieces of clay to make it into something special.

Clown moneybox

Cat moneybox



Pig moneybox

IDEA:-Owl ornament.

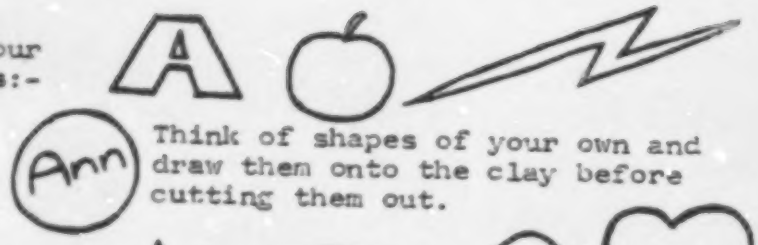
1. Roll your clay into a very thick sausage, rounded at one end and flat at the other.
2. Use other pieces of clay to make the eyes, ears and nose of an owl.
3. Draw in the feathers with a fine pencil point.

(D) JEWELLERY

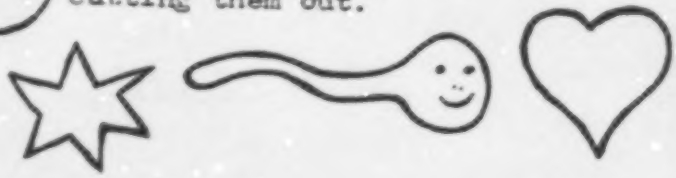
(A)

Badges:-

1. Roll your clay flat and cut it into whatever shape you want your badge to be. Look at these ideas:-



Think of shapes of your own and draw them onto the clay before cutting them out.



2. After you have cut your shape out you can then paint and decorate it.

3. When it is dry, glue the pin to the back of your badge.

Pendants:-

1. Make shapes as for the badges, but before the clay dries make a hole for the string, chain or thong. Look at these pendants:-

Necklaces and Bracelets:-

1. Cut out lots of rings - but not too thin or they will crack.

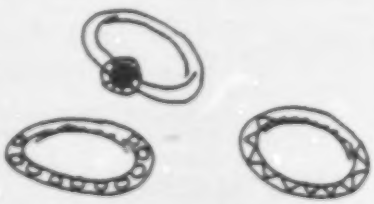
2. When they are dry paint them and thread them together.

3. Try other shapes - try mixing shapes.

BEFORE THREADING THE BEADS TOGETHER MAKE SURE THAT THE STRING WILL GO OVER YOUR HEAD OR YOUR WRIST.

Rings:-

1. Roll a sausage of clay for your finger.
2. Remember to make it slightly too big as the clay will shrink as it dries.



3. Draw patterns onto the wet clay, or push colourful glass beads into the clay.
4. Maybe you could paint the ring when it is dry.

You could make bracelets in the same way as rings - but make sure that it will go over the widest part of your hand.

Tiles, tea-pot stands place mats, coasters etc.

Bird drawn onto wet clay.

Patterns made by pressing string into wet clay.

Picture made with clay pelletts. Draw your picture and arrange little pelletts inside the lines, then press them flat using a rolling pin or bottle.

Use sausage shaped pieces of clay for the features of a face.

Shapes cut out of flat circle of clay.

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WORKSHEET (B)

(A) PINCH POTS

1. Shape a piece of clay into an apple-sized, smooth sphere. Cradle it in the palm of one hand and press the thumb of the other hand deep into the centre.

2. To thin out the walls of your pot use the thumb and finger of one hand whilst turning the pot in the palm of the other hand.

3. Don't work too quickly. The clay must be eased gradually and gently to the desired thickness.

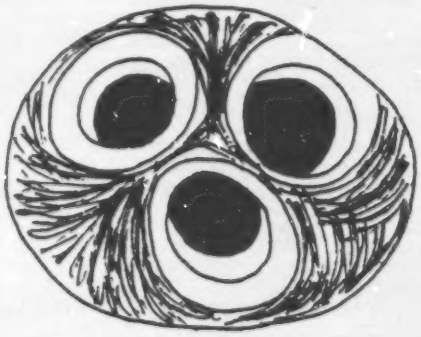
Simple pinch pots.

4. Try to develope a rhythm. A smooth, steady rhythm will give your pot a simple symmetrical form, and make it stronger.

5. If a crack appears smooth it over with a moist finger or cloth.

6. Begin to experiment with thinner shapes.

Very thinly pinched clay grows naturally into flower-like and petal-like shapes.



Two pinch-pots fastened together with cut out shapes and decoration.

7. You could also experiment with different tensions in the palm holding the clay. An open palm will form a shallow shape and a tighter palm a narrow shape. A palm pulled almost close will produce a thin tube-like shape.

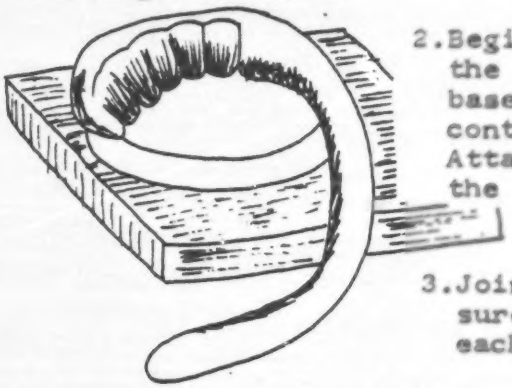
Another double pinch-pot.

Double pinch-pots can be used to make money-boxes, with a slit cut in for the money to pass through, and features added with other bits of clay.

(B) COIL POTS

(B)

1. Make a flat clay base for your pot and start rolling out coils.

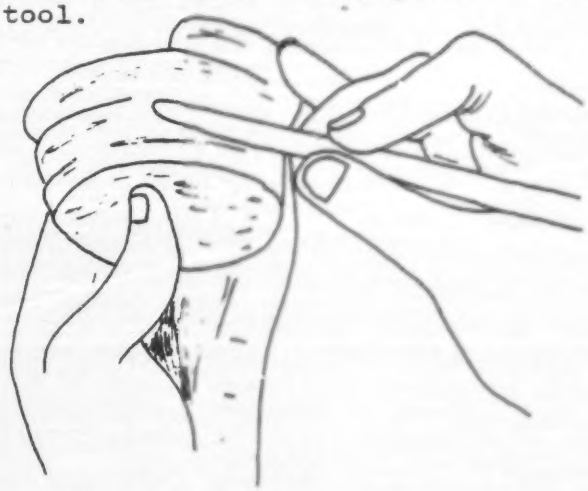


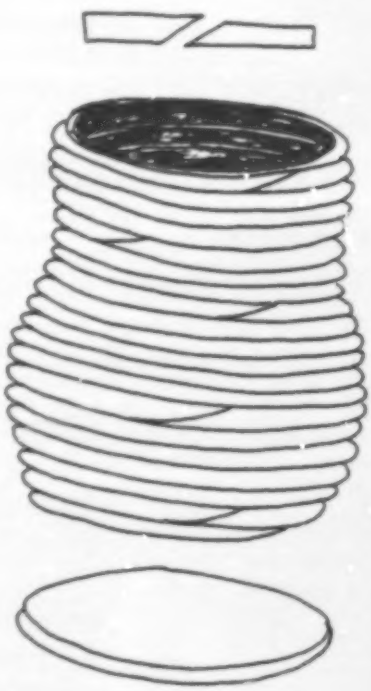
2. Begin to build up your coils onto the base. Press the inside edge of the first coil down onto the base. When this first coil has completed a circle continue along the top of this first layer. Attach the second layer to the first by smearing the inside edge down onto the coil beneath.

3. Join the coils together by tapering the ends. Make sure that the joins do not come into line with each other as this will produce a weak spot.

4. Do not attempt to build up too many coils in one lesson. There is a risk of the lower coils sagging if they cannot bear the weight.

5. The outside of the coils can be joined with a modelling tool.





(C) FIGURES

If you want explore the possibilities of shape, pose and variety of detail try modelling a figure.

Human figures:- Pick a theme for your model. If the whole group picks a common theme the different results and methods used can later be compared and discussed.

Animal figures:- Again a theme could be chosen. Or you could experiment with the different ways of manipulating the medium. Look at the sketch of a clay lion by Fernando Abranches. He has used pellets of clay, arranged, then pressed flat with a rolling pin, for the lion's mane and whiskers and the hair on its paws and tail.

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Sketch after a clay lion

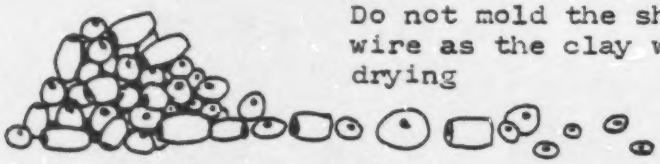
by Fernando Abranches.

Variations on the theme
"CONVERSATIONS BETWEEN TWO"
(After examples from 'Art Teaching
in African Schools' - George Talabi)

(D) JEWELLERY

(B)

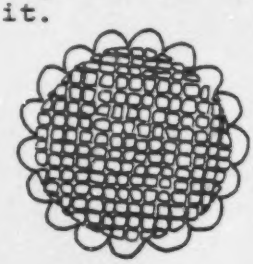
Beads:-Decide on the shape and size of beads that you want.Form the shapes on a piece of wire or a Knitting needle,checking that the gauge is correct before you start.



Do not mold the shapes too tightly to the wire as the clay will shrink a little in drying

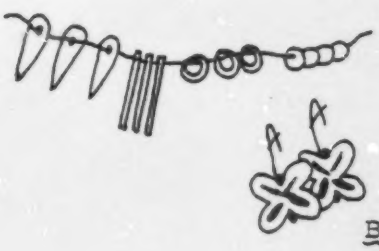
When the clay is dry the beads can be slipped off the wire and painted/varnished.

Pendants,brooches and badges:-
Roll out a flat piece of clay,draw your chosen design on to it,cut it out and decorate it.



If you are making a pendant remember to make a hole for the chain before the clay dries.If you are making a badge or brooch the pin should be glued to the back after the clay is dry and decorated.

Bracelets,necklaces and ear-rings:-



These can be made with small pendant-like shapes or with beads.Clips and wire fittings for pierced ears can be bought.

Bangles and rings:-

These can be made by simply rolling out a sausage shape and joining the ends. Remember that the clay will shrink slightly in drying,so make rings fit loosely over your knuckles,and bangles big enough to slip over the widest part of your hand.

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